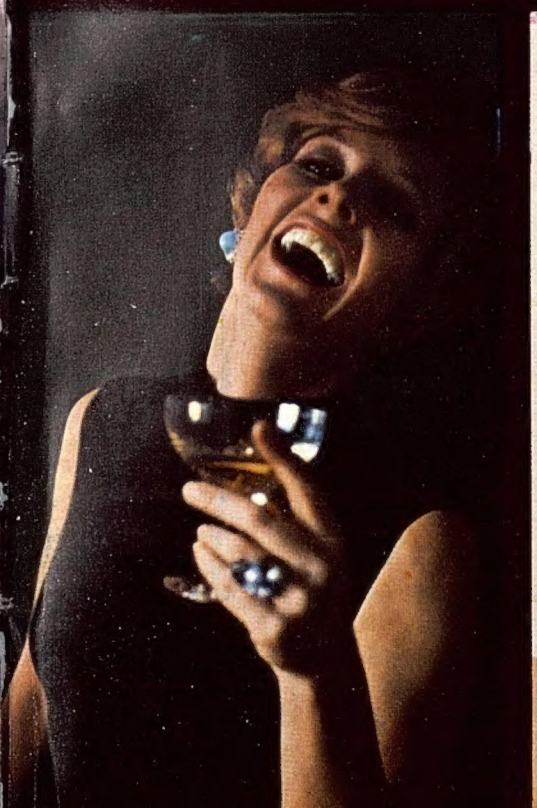
14 MAY 1966 2s 6d

london life

THE PLAYGIRL CLUB



suddenly ! you're the woman

suddenly ! you're the man

jantzen

Woman: 'Some Like it Hot' from the Sunster group. 49/6

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INSIDE

This weekend, 106 weeks after its first session, the Franks Commission on the University of Oxford is to publish its report. Those who have seen the two bulky volumes, shrouded in such secrecy that even the Minister of Education has apparently been unable to discover their content in advance, are said to be deeply disappointed. The Commission was to be the first real breath of fresh air to blow through the university for generations. Radical submissions were put to it in evidence, and equally radical recommendations were anticipated.

In fact, the Report is said to have evaded problems of mental and moral welfare almost entirely.

It recognises the duty to admit more students, particularly women and post-graduates, but is gloomy about the financing of new colleges to accommodate them. It discusses reform of the tutorial and college systems, but does so, it is said, with all too much awareness of the obstructionist power of tutorial and college conservatives. Overall, Oxford gossip this week suggests that next week's Oxford story will be of furious protest from disappointed younger dons.

The Budget seems certain to lead to a higher cost of clubbing. Many of London's clubs employ more than a hundred staff – waitresses, cleaners, barmen, porters – and will have to pay the full "payroll tax" on them. The Royal Aero Club and the Lansdowne Club, who share a building in Fitzmaurice Place, estimate that it will cost them another £6,000 a year to offer their existing services, and many other clubs are likely to sound out their membership's preferences on the issue – less service or higher subs.

Mr John Grant, of G. F. Grant, the City wine merchants, is attempting to start a series of lunchtime discussion meetings at which City men could have an opportunity of exchanging views with speakers from the Government and the Left generally. His aim, he says, is "to break down the traditional hostility and suspicion existing between the City and the Labour Party."

Michaelangelo Antonioni has actually started work on his London film (*London Life,* 8 January): in fact, he has been busily shooting away for a fortnight on location here. His male lead is David Hemmings, and one

continued overleaf

LONDON LIFE
INCORPORATING THE TATLER

The girls pictured above are typical of London's "Playgirls" – young women possessed of more than average character and personality. Inside, we examine their views and their way of life. Page 31

Billy Wright, manager of Arsenal, has been criticised for the famous team's slump from brilliance to mediocrity. So London Life *invited him to put his case about what has gone wrong. Page 14*

Alfred Hitchcock, the genius of the psycho-chiller, is in London . . . and London Life *has persuaded him to reveal more than ever before about how he achieves the mounting climax in his pictures. Page 22*

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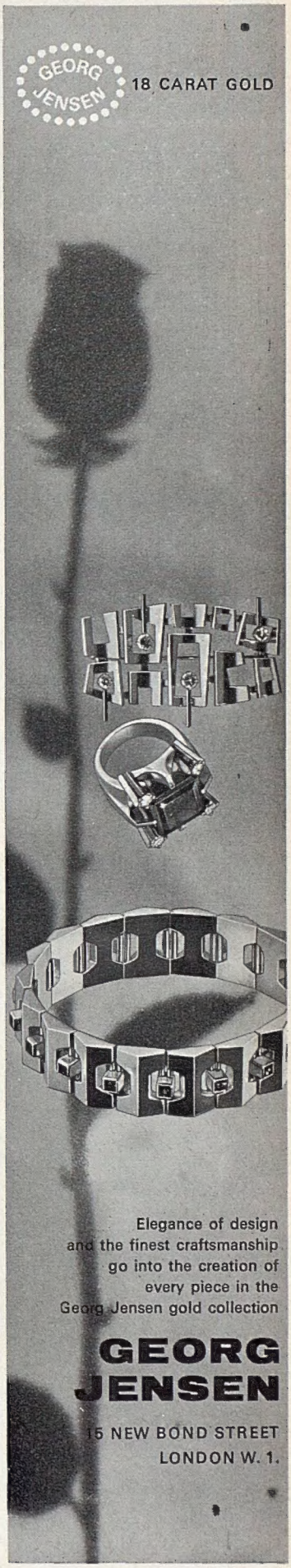
PLUS! EXTRA! EVERY WEEK! An easy-to-follow, no-nonsense, fully comprehensive guide to everything, but everything, that makes London throb with life . . . its night life, the theatre, the cinema, music, ballet, opera, art galleries, restaurants and sport . . . and it all begins on page 43.



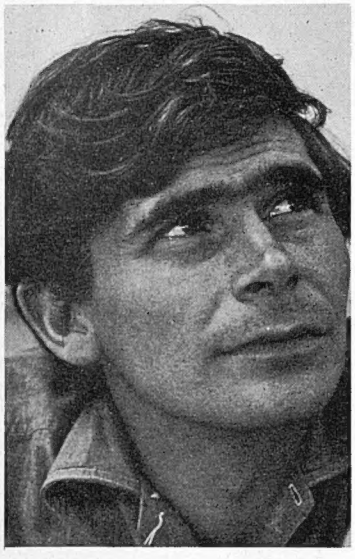
INSIDE LONDON LIFE

continued

of the two female stars is Sarah Miles: however, according to executive producer Pierre Rouve (Carlo Ponti is the producer), they are still searching for the second girl. A title has finally been chosen – *The Blow Up* – after weeks of reference to *The Antonioni Picture*, and the plot concerns a day in the life of a photographer. Filming is scheduled to end by mid-July, but already one day's shooting has been lost: "Because," explained an incredulous publicist, "the sun was too bright."

Tristram Shandy, *Sterne's classic novel, has been dramatised by Paddy Scannell and Adrian Benjamin and will have its world premiere in a production by the Oxford University Experimental Theatre Club at the Oxford Playhouse on 24 May. According to the theatre's programme, "the play moves rapidly in all directions."*

Lord Sainsbury will open next week his new store in the King's Road, Chelsea. Outside it, on a 10-foot plinth, will go an eight-foot abstract statue by John Wragg. Wragg, who also has an exhibition this month at the Hanover Gallery, won a nation-wide competition organised by the grocery chain last year for a suitable frontispiece to the new store. His



entry was chosen by a panel consisting of Henry Moore, Roland Penrose and R J Sainsbury. It has caused great comment, mainly on the lines of "What is it?" But he says of it: "I haven't given it a name because I don't think it's important. It seemed right because it is simple, and won't be lost among shopping bags and signs."

Two London housewives are writing a book to help married women go back to work when housework and motherhood become a bore. Mrs Penelope

Labovitch, wife of a publisher, and journalist Mrs Rosemary Brown intend to list in their book, which they hope to complete next month, all the available agencies for women seeking work, both full and part-time, and all the colleges offering training to previously untrained adults. It will be called *Late Start*, and has been squeezed into their own spare time from housework and children. Mrs Labovitch has a three-year-old and a one-month baby, and Mrs Brown a 21-month-old and a 7-month-old. "It will be the great non-book of the year," says Mrs Labovitch.

Sir James Miller, last year's Lord Mayor, has given a trophy for annual presentation to the owners of the best garden in the City. Judges, from the Gardeners' Company, will tour all eligible gardens on 10 July.

The Guildhall will shortly have on show a large water-colour of Sir Winston Churchill's funeral service in St Paul's. By H J Neave, it shows the coffin flanked by 50 eminent mourners, and will have a key beside it to help identify them.

Westminster Abbey is to hold a Festival of Flowers on 25 May. Nine hundred rhododendrons will adorn the central pillars along the nave, and on 27 May, the last day of the show, there will be a special service for flowers in the Abbey. Any flowers left alive at the end of the show will go to St George's, St Thomas' and Westminster Hospitals.

The Masters of the Bench of the Inner Temple are to "start discussions with their non-barrister tenants" to try and create more room for practising barristers' chambers. The likely result: no more new non-professional tenants – for Central London flats renting at up to £12 a week.

Worldwide Butterflies, an innocent-sounding company, apparently stock the ideal secret weapon for garden-haters – one dozen adult locusts; cost: 24s. They also have locust-cages at £5 15s each, if you want to keep them as pets.

Thomas Rajna, Hampstead-Hungarian pianist and composer, and one of his pupils, Ann Campion, daughter of actor Gerald, have taken time out from Bartok and Liszt to write some pop songs. After producing some designed for cabaret – his music, her lyrics – they have now made a tape of a number of straight pop ballads for Radio Caroline. Neither of them claims any serious ambitions in pop – although presumably it would be

handy to stumble across a hit. Miss Campion is more interested in a musical she's writing, and Rajna in an opera.

The Earl of Harewood's knees provided an alternative spectacle for the audience at Sadler's Wells last week. The Earl, a tall man for the Wells' seats, could not help banging his knees against the seat in front. At the interval, its attractive female occupant complained to Lord Harewood, who apologised. However, in the second half the problem arose once more. So the girl's only option was to sit bolt upright at the front of her seat. To see over her, the tall Earl had in his turn to sit up straight; and to see over him . . .

The National Trust, in Queen Anne's Gate, is appealing for a number of essential items to help furnish their various properties: porcelain, old copper cooking pots, a horn lantern, a roasting spit, a chandelier and, for Penrhyn Castle, a number of stuffed rats. Or, indeed, any stuffed rodents.

London's Scottish Nationalists not only take themselves seriously, they appear to have made a diplomatic conquest. On 2 June, at the Royal Scottish Corporation Hall, Fetter Lane, the Secretary of the Irish Embassy is to address them on "The First 40 Years of Independence."

Mr Robin de la Lanne Mirrlees, Richmond Herald at the College of Arms, has just received planning permission to restore his fire-damaged 16th-century castle, Inchdrewer, near Banff. The fire actually took place some 250 years ago.

Graeme Kent produces programmes for the BBC radio: at present, he is responsible for a sweet programme for the tiniest schoolchildren of all called *Springboard*. Clearly, the strain must be telling: Mr Kent has just followed a novel about all-in wrestling, *The Monkey Game*, with a distinctly adult thriller, *Nelson's Blood*, and has four more enchanting tales of robbery, extortion, murder and violence on the stocks.

Into the Westside Health Club in Kensington last week walked two nuns. After a stunned silence, a member of the staff finally plucked up the courage to inquire if they wished to join. "Oh no," said one "we just wanted to look at the lovely modern furniture – we were told it was the sort we are thinking of ordering for the convent."

The War Game, the film the BBC made but wouldn't show, has been entered for the Venice Film Festival in August. Who's entered it for this prestigious contest? BBC Enterprises, actually.

A tobacconist in Old Compton Street has enlivened life, and his window, with a sign reading "Rejected Virgins, 10s 6d each." Regrettably, it refers to a box of briar pipes.

Hugh Hefner, the normally house-bound proprietor of the Playboy empire, is strongly rumoured to be planning a rare public appearance – for the opening of his London Club. From the intense scurrying of his minions here, it is deduced that Philosopher Hef may well arrive on the 26 June. Since even an interview with Tom Wolfe failed to persuade him to leave his bedroom, London should be flattered.

SOPHIA GOES GAMBLING — AND WINS

When Sophia Loren (left) went gambling, *London Life* was there to catch these exclusive glimpses of one of the world's most fascinating women – winning money. It happened at a party given by Charlie Chaplin for the cast of *The Countess From Hong Kong* at Eric Steiner's Pair of Shoes Club. Aided by Sydney Chaplin, Sophia – in corn-yellow dress with emerald earrings – played roulette with £1 chips. She never strayed from number 32 about which she has a mystique. At 1.30 she had won nearly £100. Her luck attracted several followers. She left about 2 am, followed shortly afterwards by Sydney and Geraldine Chaplin, and Marlon Brando and Mr Steiner. They were going on to Annabel's to continue the party there, and spend a little of their winnings.

Pictures by Tony Sullivan

What is it about her that attracts so many chips?

But at 1 am she was sad . . .
. . . Then at 1.30 came a big win.

TOP STAGE DESIGNS ON VIEW—AND FOR SALE

"I've designed for almost everything there is to design," says artist John Piper, "but in the field of theatrical design, I find opera, ballet and the straight theatre present their individual problems." Piper was speaking to me at a private viewing of the Stage & Costume Design Spring Exhibition at Maida Vale. The work of some of the country's top 30 theatrical designers is on display.

Nicholas Georgiadis, whose designs for the Royal Ballet's full-length *Romeo and Juliet* have won world-wide acclaim, spoke of the designs he has just done for Nureyev's production of *The Sleeping Beauty* for La Scala, Milan, and he tells me he is currently working on an exhibition of his paintings for the Venice Biennale.

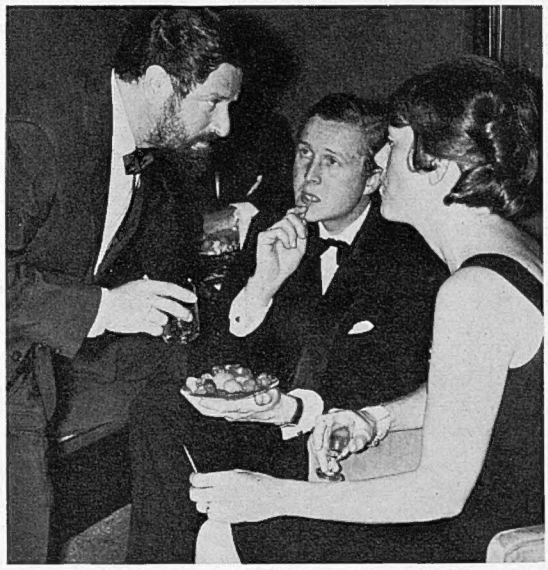
Lovers of opera and ballet are well catered for, with many examples of décor and costume designs from some of the country's most distinguished productions. All the designs are framed and all of them are for sale, and a number are set out three-dimensionally, including Piper's *A Midsummer Night's Dream*. Of particular interest are Ralph Koltai's décor designs for the Australian Ballet's production of *Raymonda*, with their peculiar chocolate-paper-type effect.

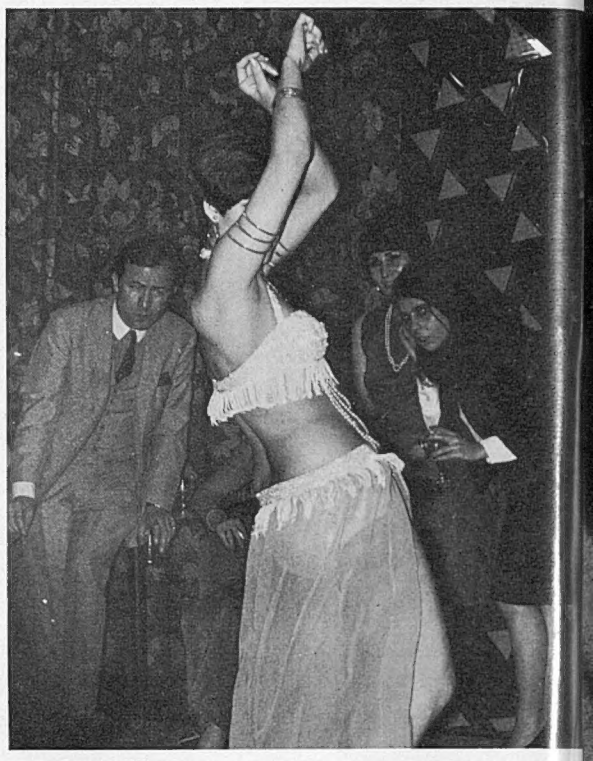
Since its revival last December, the Royal Ballet's *Cinderella* has been packing Covent Garden to capacity, and Henry Bardon's designs for this production provide an ideal opportunity to see at close quarters the original costume designs for Margot Fonteyn, Frederick Ashton and Robert Helpmann. Other exhibits of current productions include those of Dorothy Zippel for Cranko's *Card Game*; Carl Toms for the Royal Ballet's *Swan Lake* and *Ballet Imperial*.

IAN WOODWARD

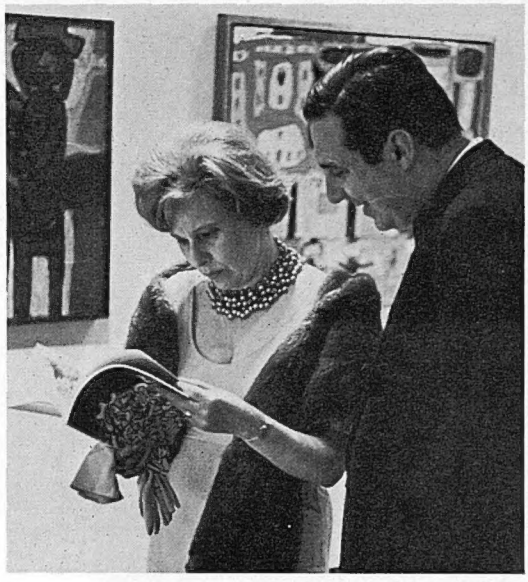
Stage & Costume Design Spring Exhibition, 79 Randolph Avenue, W9, from 10 to 30 May (including Sundays). 10 am to 8 pm. Free.

PARTY TIME





At a farewell party given at the Tamarisk restaurant for Miss Munira Nuseibeh, daughter of the Jordanian Ambassador, before she left on a world tour by car. Mr Nicholas Egan the painter (above) talking to Prince Robin Wittgenstein and Mrs Peter Blaker, wife of the MP. Right: At the same party, Miss Nuseibeh (with wineglass) and her aunt, Princess Aida El Hussein, who is accompanying her on her tour, watch a belly-dancer performing.



Mrs Ruby Macmillan and Count Paolo Filo Vella Torre (above) at the party given at the Tate Gallery by the Friends of the Tate to meet the painter Dubuffet, who has a retrospective exhibition at the Gallery.

Below: Arriving at Grosvenor House for the Rose Ball: the Countess of Inchape, ball chairman, and Lady Norton, deputy chairman. Behind: Mr Whitney Straight, Alexandra Day chairman, Sir Charles Norton, Lord Mayor of Westminster, and Mrs Edward Day, Alexandra Day secretary and organiser.

At a party after the Harry South Big Band concert with Georgie Fame, at the Marquee Club: Harold Pendleton, Marquee manager, Ronnie Scott, Georgie Fame and Rik Gunnell, manager of the Flamingo Club.

Sammy Davis had a crowded programme in London recently. Left: Confiding a secret to film actress Daliah Lavi at the Pair of Shoes club. Above: Anatomy of a laugh, in two stages, at a Press reception in the Curzon Suite of the May Fair earlier in the day.

A hundred years of caring

It was in 1866 that a short, bespectacled man named Dr Barnardo gave his name to an organisation which became the conscience of society regarding the care of homeless children. But what happens when these children become men and women? What constitutes success for them? In seeking the answer, and talking to four unsentimental people who began at the Homes and who have now achieved fame, JOHN VINER finds the only true measure of Dr Barnardo's achievement – grown-ups who can hold down a job and live as others do.

Life, as any season-ticket holder will tell you, is mostly a comfortable affair. As progress lurches forward fewer and fewer moments of distress impinge on our self-centred round. Most people staggering from telly to work and back to the telly consider that it is enough to realise that someone else in some other place is taking care of the faults in the world.

Fortunately for the monolithic millions there are other people in other places who *do* take care of our faults and troubles.

One such man was a short, bespectacled doctor who gave his name to an organisation which this year celebrates 100 years of being the conscience of our society. His name – Dr Barnardo. A hundred years ago he started his work providing shelter and food for the waifs of London. Waifs who lived in huts, on railway sidings, beneath bridges, whose only interest was food for the day and shelter for the night. Dr Barnardo, with sufficient humanity to fill a dozen empty hearts, felt because a child started life being deprived there was no reason for the deprivation to continue.

The pinnacles of Parliament solidly emphasise the achievement of one Barnardo boy – Mr Ronald Ledger, MP for Romford.

Simple basis

Basic logic, but so uncomplicated it required a vast outpouring of energy to see his idea come to fruition, to see that first home, started in 1870, multiply to a current total of over 100 homes in this country, plus 10 homes in Australia and one in Nairobi.

For Dr Barnardo and the people who came after him, the target was set high. To some unknowing outsiders, the target seems set low. But when the Barnardo's people say it's a success if a child emerges as an adult, able to hold down a job and live life as others do, they know exactly what they are talking about.

For those unthinking folk who consider this as an unimpressive ambition, and that success must be measured against the standards of society in general, Dr Barnardo's have an answer. Dozens of their children have emerged from the homes who have done more, much more, than just fit into those comfortable lives around them. They have chosen careers, singularly difficult ones, and gradually worked their way to positions of nation-wide eminence.

One such man is Leslie Thomas, at 35 a journalist and vastly successful author. Another is Ron Ledger, for the past 11 years MP for Romford. A third is Janet Hitchman the authoress, and a fourth, Eunice Miller, former champion diver who took part in the 1954 Empire and European Games.

Leslie Thomas spent the war years in the care of Dr Barnardo's. He was there from the age of 12 until he was 16. The card containing his previous background reduced tragedy to a few cold words. His father was drowned at sea, his mother died shortly after from cancer. From a mean terraced house in Wales he and his younger brother, Roy, moved into the rough cameraderie of Dr Barnardo's.

He says that although he felt more secure than other children, he became hardened to the lack of affection. "Normal affection was substituted by a feeling of robust clansmanship, so much so we always regarded other children as outsiders." One memory will however, stay with him for ever. Suddenly he and his brother Roy were callously separated for an incredible two years, during which time their mother died and it was left to Leslie to tell his brother.

Better today

It was a task which any child might naturally funk. But Leslie Thomas states quite definitely: "It just couldn't happen now at Barnardo's."

Now married, with two children and a third on the way, Leslie Thomas has found himself face to face with family emotion – not as a son but as a father. He refers to his in-laws as "Mum and Dad" and draws some emotional satisfaction from being part of a parental chain. "I find I can become quite a detached observer and I suffer a kind of emotional claustrophobia. Last year at the family Christmas party there was suddenly a point when I felt so stifled I had to get up and leave."

Leslie Thomas wrote a book about his stay in the homes, called *This Time, Next Week*, and says: "I wrote it simply as a funny book, but so many people felt sorry for me, in fact one old lady sent me 4 guineas through the post." His second book, *The Virgin Soldiers*, became a best-seller to

such an extent that last year his earnings topped £25,000.

He feels at last he has no reason to be hard . . . "that is well buried now." Reasoning that everybody has a certain amount of bad luck apportioned to them through life he claims, with a certain accuracy, to have had all his during the first 20 years.

Bad luck figured early in the life of Eunice Miller. As a babe in arms she was found "dumped" on the pavement. Until she was six she lived with a variety of foster-parents, her mother reclaimed her for 12 months, then she entered Dr Barnardo's. She stayed there until she was 18, and now she says: "That was my official leaving, but do you ever leave?"

When she was 21 she could not swim a stroke, yet five years later, in 1954, she won a silver medal as a high-board diver in the Empire Games.

She married six years ago and her biggest wish is to have children of her own. "I don't think I have been particularly successful in my life. I think Barnardo's are more proud of me being a complete person than being a sporting success."

Mr Ron Ledger is perhaps what Barnardo's would consider the classic case of success. He was one of three children left in the care of the Homes, where he stayed until he was 16 in 1936. His first job after leaving the Stepney home was as an export clerk.

It was while studying for a social science diploma at Nottingham University he formed the first Labour club there. Later on, with his political interests steadily growing, he moved into commerce with a successful employment agency. By the time the business could afford to pay him £5,000 a year he gave it all up to enter politics full time. In 1955 he took his seat as Member of Parliament for Romford. In those days it was a marginal seat with a majority of just 600 – Mr Ledger has turned it into a safe seat with an 8,000 majority.

In spite of his extreme social development he retains a slight feeling of remoteness. . . . "It's my wife who really holds the family together. I'm not so interdependent."

Mrs Janet Hitchman, tucked away in a quiet Suffolk village, first went to Dr Barnardo's at the age of 13. Before that she lived in a series of six foster homes. She stayed at Dr Barnardo's until she was nearly 17.

Looking back

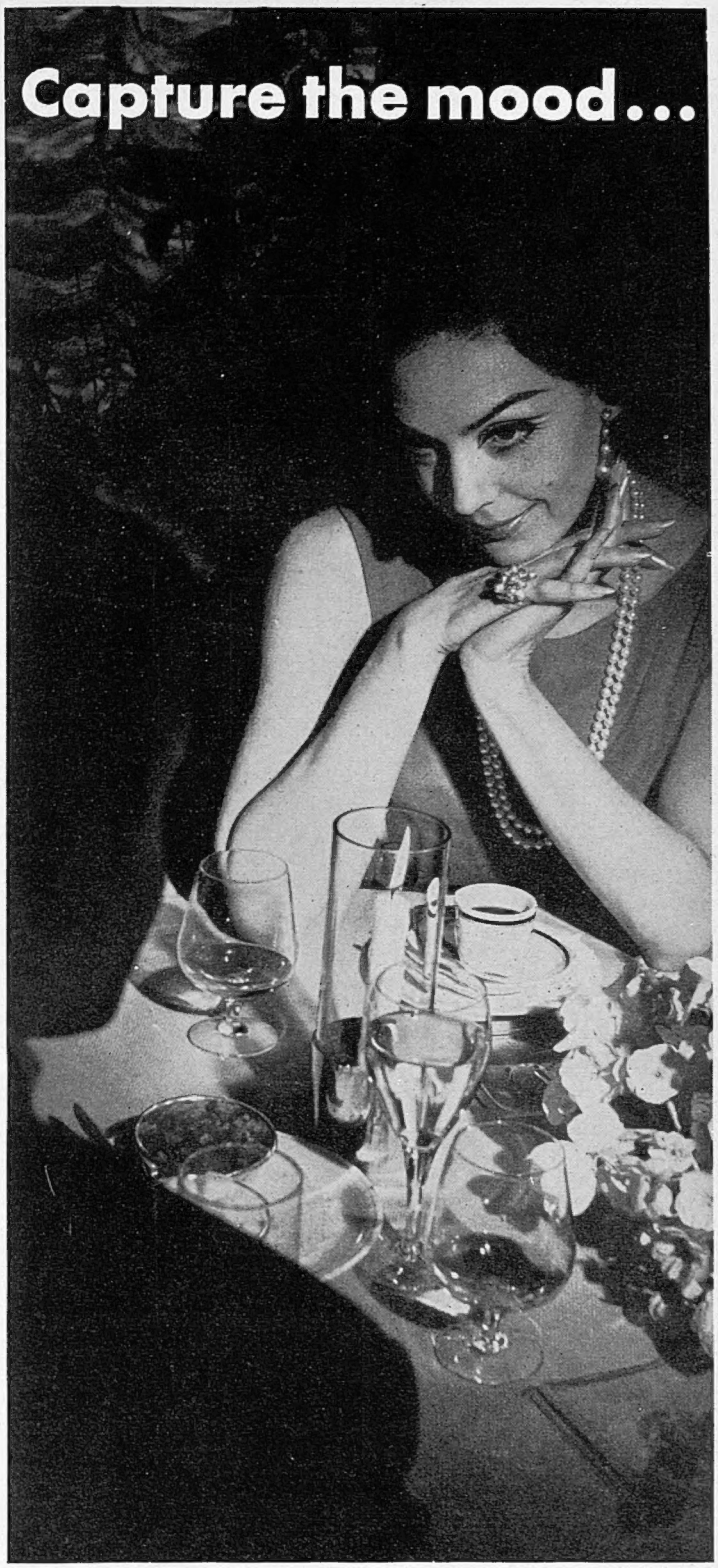
As a successful authoress (she wrote the Barnardo Centenary book, *They Carried the Sword*), she looks back on her years at the Homes, and says quite honestly: "I would not have got so far if my parents had brought me up. Dr Barnardo's gave me a good education. In fact, while I was there I was considered one of the bright kids. The crunch came when I left. The people outside don't think you're super. In fact, I was looked down on then, and I still sense it now."

On the question of family life she is outspoken: "I've never understood it, putting up with awful people because they are related. It means nothing, it's a terrible, tribal thing."

Although she has been a professional writer and broadcaster for some 15 years, the Great Novel is still to be finished. "I keep having to interrupt it to earn enough to eat," she says.

Meanwhile she continues her quietly successful life and sums up the entire Dr Barnardo's organisation, saying: "People who look after kids have to be some sort of saint."

She, like the other three people in this story, has benefited hugely from those "saints." Many thousands of others have benefited in a less spectacular but equally successful way. That is reward enough for the people who are Dr Barnardo's.



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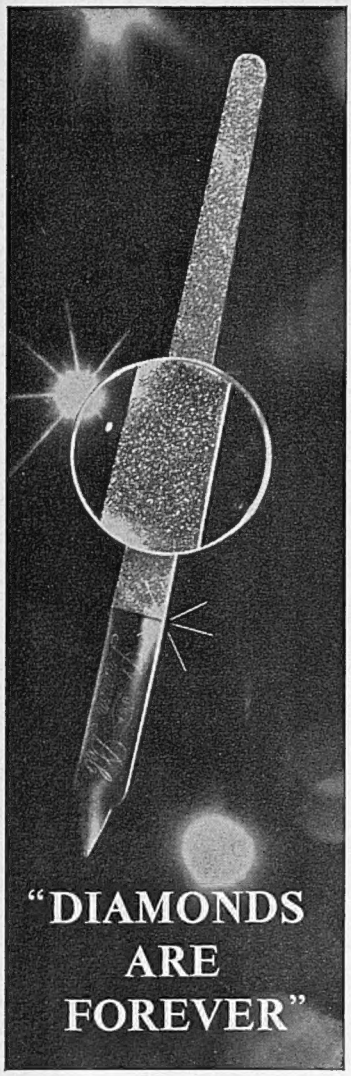

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NAIL STYLER

PRICES FROM 7/6

DAVID WYNNE-MORGAN

Vidal Sassoon, who began at the age of 14 as a shampoo kid from the East End of London, is, at the age of 38, the unchallenged hair stylist "by appointment" to the Quant set – and that means most of the dolliest birds in London, New York, or Paris.

I caught him in London this week after his sixth visit to New York in the past 12 months. He now virtually commutes between Bond Street and his salon in New York on Madison Avenue. "It is not so different," he said. "Madison Avenue is getting rather like the King's Road, Chelsea, on a Saturday afternoon." I could almost feel every American advertising executive in those skyscraper office blocks wince as he said it.

Eighteen years ago, a disillusioned Vidal took off for a kibbutz in Israel where he spent a year in the desert asking himself "who wants to be a hairdresser?" Today he gives a series of shows for other hair stylists in America and draws 400 of them each time at 15 dollars a head just for the privilege of watching him work. It was Vidal Sassoon who launched the controversial short geometric cut which has made him the centre of a continually running battle in the States.

Now Vidal is not everyone's idea of the All-American male. Slight of build, beautifully mannered, softly spoken and clearly averse to any form of rough house, he now finds himself pounced on at New York cocktail parties by people he has never met before. Only last week a New York hostess under full steam seized him by his very narrow lapels and shouted "Why do you do such brutal things to women?"

Madam, there is worse to come. Through a succession of new swinging styles, furriers have remained almost totally aloof. You just don't joke about mink or sable. Not unless your name is Vidal Sassoon.

"Next month I am launching my first fur collection designed to complement my hair styles," he said. "They have got geometric collars, the Vidal cut, and shorter than short hem-lines." "Is nothing sacred?" . . . as the mink said to the sable.

The Earl of Kimberley, frequently married, but now a dedicated bachelor, has emigrated to Jamaica where he is the partner in a real-estate firm. Back in London on holiday he told me: "There are only two things I liked about England: the shooting and the hunting. I can still go hunting – mongoose not foxes."

Noel Harrison, son of Rex Harrison, is at last throwing off the tag of a famous father. Now resident in New York, he

has been given the lead in a new television series designed as a follow-up to *The Man From Uncle*. I understand the serious intention is to name it *The Girl From Aunty's*."

The Duke of St Albans, the first duke to become a public relations consultant, has now gone into the art gallery world. He has acquired a controlling interest in the Upper Grosvenor Galleries in Grosvenor Street. His first venture is an Annigoni exhibition to be held at the beginning of next month. When the exhibition was arranged, Annigoni intended to show a small collection of about 20 of his drawings. This was not what the Duke wanted. His Grace moved very fast. No less a person than his Duchess was despatched to Annigoni's home in Florence. She returned with a promise that he would show some of his paintings as well, including at least two of his major works.

The story of the battle for control of the Pheasantry Club took me nostalgically back nearly 10 years to the time when Pietro Annigoni was almost completely unknown and we would eat together at the club, for which he would pay with drawings he did during the meal. These drawings were the most treasured possessions of the owner Rene Demeo, and after Annigoni had completed his world-famous portrait of the Queen, which I was the first person to see finished, Rene was sitting on a goldmine.

One evening he could not find the drawings which he kept together in a folder. He got so upset that it induced a heart-attack from which he nearly died. Ironically the drawings were found under a newspaper five minutes afterwards. Rene Demeo now lives in retirement in Italy, broken in health but with his most treasured possessions intact – his collection of Annigoni drawings.

Eric Steiner, the owner of the Pair of Shoes, one of the West End's most elegant gambling clubs, has just had some book matches printed to give away to members. They state on the cover: "Visit the Hilton Hotel – just across the road from the Pair of Shoes."

Picture by John Kelly

The protest singer is still little understood on either side of the Atlantic. One of the most intelligent and consistently constructive of these artists is Red Indian Buffy Sainte-Marie (above) who is in England on a concert tour of university towns, writes HUGH BLACKWELL

REDSKIN GIRL WHO FIGHTS IN SONG

Protest songs are often puerile "pop" songs with a pseudo-political message, often sung without conviction and written by some misguided hack hard-up for a gimmick. Folk songs and folk singers, with the exception of Bob Dylan, have not been very popular with the majority of the record-buying public in England; the English folk-song set have not, as yet, pitched any singer with real knowledge, personality and a new intelligent message into the political arena. In America the situation is different. They have Buffy Sainte-Marie and Bob Dylan, Joan Baez and a host of imitators all the way down the IQ scale protesting and dissenting indiscriminately, diversely, with no real unity or direction.

Of the three, Dylan is the most destructive and anarchic, Baez is the weakest but the most attractive and the least original; only 21-year-old Buffy Sainte-Marie has the intelligence, the heritage and the strength to shout a message with a consistent constructive meaning. Buffy writes poetry not jingles, laments, songs of grief, not plaintive lovelorn platitudes about yesterday's girl next door. She has written 200 songs since she first started singing as a papoose in the Red Indian tribe called the Crees.

Buffy was born a Red Indian and although she was adopted by an American family at an early age and brought up and educated within the American system, she has retained her roots. She has the dark face and strong features of the race that roamed America long before Columbus ever hit their shores.

"Very few Indians break the poverty line," she told me. "The Indians are in the worst state of poverty of any minority group in the States. Both LBJ and the Negroes have admitted *that* – yet they were the last to be considered in the President's War On Poverty campaign, Project Upward Bound." Buffy's first album of songs was called *It's My Way*. Her unique style of singing, low and throbbing, is very thrilling to hear. Her convictions and her intelligence attracted attention in the right quarters.

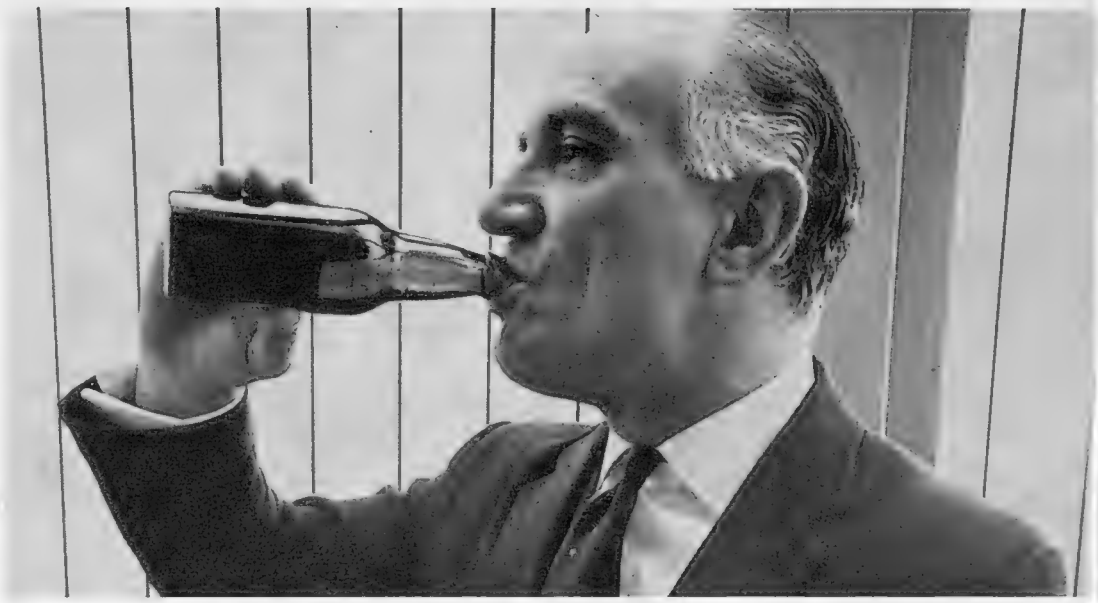
"I was called in by the heads of Project Upward Bound, Dr Frost and Dr Christin, to advise on Indian affairs," she said. "After one false start they told me to call a meeting of 12 young people of Indian descent to draw up a plan to enable Indians, now and in the future, to take advantage of Project Upward Bound funds, personnel and facilities. In the words of Dr Christin and Dr Frost, *we are trying to rattle the cage of the American Institution*. We want them to implement the Office of Economic Opportunity in a realistic way and *really* help all those who can't help themselves. And we're succeeding. This is the first time in history that the Indians have been able to draw up their own plans and have been encouraged to speak for themselves. Most Indians are not unintelligent; it's just that they and the American education system are incompatible. There are many things that they just don't want to learn. But we have reached the stage now where the government are prepared to allow for a substructure within the American system. That's really quite a change."

In the 1965 annual *Billboard* magazine disc-jockey poll, Buffy was elected Number One new female vocalist in America. She is now one of the most influential folk singers in the country. Roy Guest, her British manager, arranged last week's Royal Albert Hall concert for her. Now she is due to go on a tour of university towns.

Individual freedom – with individual responsibility. That's the basic message she will be plugging to our students.

Butlin's, who open the Top Of The Tower restaurant next week, are aiming high. Why did they decide to run it? How will they run it? And what about prices? Sir Billy's son, Robert Butlin, discusses the project with ARTHUR POTTERSMAN.

A MIRABELLE AT 520 FEET?



The first bottle of beer consumed on the premises: the drinker is Guido Edwards, the restaurant's general manager. Right: a view from the restaurant looking across Tottenham Court Road towards the British Museum. Can you spot other landmarks?

This is the cuisine – *la plus haute de Londres*. This is the Top Of The Tower, a revolving restaurant 520 feet up, towering over the city, with a glorious and unparalleled view of London's life.

Why, I asked Robert Butlin, 32-year-old son of Sir Billy, are Butlin's running it?

"Most of the big caterers have their prestige restaurants now, like Charlie Forte and Joe Lyons. Yet we didn't have ours. People associate us with holiday camps, the mass stuff. Well, we are the biggest caterers in the country – with nine camps, the hotel groups, 25 million full meals a year, all served in a four-month holiday period. Now we've got our prestige restaurant, too."

About three years ago, somebody told Billy Butlin that the GPO were inviting tenders for the tower's restaurant. Says Robert, a busy and single-minded young chap: "My old man called me in and said, 'Let's have a look at this.' We spent two days discussing it. You know, the restaurateur pays the GPO £20,000 a year for the lease, plus a percentage of the gross. My old man finally asked, 'How much will everybody give on their application forms?' I had half an hour to work that out – I didn't dare phone anybody – and in the end I added one-half per cent to what I felt somebody who wanted it badly would offer."

The GPO next selected about 20 companies from all the competitors for interviews. Robert Butlin handled that side, too: "It's been fascinating. A lot of problems we encountered were new to me. Now I'm looking forward to getting it open, and handing it over. I've been working on it as part of my normal job, a few hours here, a few hours there. I've worked on this venture as well as getting the camps open."

Young Robert is Sir Billy's only son. He learned the catering business during his national service, when he was commissioned in the Army Catering Corps: "I was feeding 1,000 people – and I was only 18. I gained a lot of experience there, I made a lot of contacts in the industry." Butlin's Catering Controller now, Reg Wolsten-Croft, was Robert's Colonel.

"I've worked my way through the departments," said Robert, "and now I'm in the general management of the camps, understudying my old man. I've never thought about doing anything else. I took it for granted I would come into the business. I was more or less *born* in the camps."

He works long hours – "it's a 9 to 7.30 day, seven days a week in the summer. No, I'm not married, I've never

had time. The business is so much of my life that I'd have to find somebody terribly understanding."

I went up to the Top Of The Tower to look around, and drink with restaurant general manager Guido Edwards to the venture's health, in the first bottle of beer (*London Life* stood the round) to be consumed on the premises.

What will the restaurant look like? Robert Butlin says the décor will be "smart and simple. We didn't want to detract from the view." Designer is Eric Blakemore, whose youthful firm of architects is working on the whole project. He designed the May Fair Hotel's Beachcomber restaurant, and has done some Polynesian-style bars for Butlin camps. He seems to have been working with basic colours, mainly blue and red, up there.

There will be room, officially, for 128 customers. Says Guido Edwards: "The GPO have worked it out. It's all a matter of weight." He couldn't say whether that was weight before or after eating. They will sit, surrounded entirely by windows – in bad weather that could put them, quite literally, in the clouds – and revolve about once every 25 minutes. It's going to be a minor problem for waiters, who work from a stationary service area, to find where the tables they are serving have got to. Jokes Guido Edwards: "Maybe a lazy waiter will just wait for his table to come round again."

Getting up to the restaurant will also be a minor problem: only two high-speed lifts will ferry observation-platform viewers and restaurant customers hither and yon. The journey takes a few seconds – I've tried it. To walk down is a 20-minute hike – we know; the chef tried that the other day. Butlin's restaurant customers will get special lift tickets, giving them priority over the regular queue, but only after they've checked in at a reception desk and confirmed table reservations.

Butlin's stores are in the basement, and they will have to bring a day's supplies up by eight each morning (that doesn't include bread and rolls, Guido Edwards assures me). If they run out of anything during the day, a special "panic stations" lift run will be arranged.

Once you're up there, Robert Butlin promises something up to Mirabelle standards and range of menu. And price – £3 to £4 a head. Guido Edwards' staff includes barman and a couple of head waiters from the Diplomat, where he used to be general manager, and a restaurant manager from the Kensington Palace Hotel.

Only restrictions on the food: No charcoal grills (a pity) and nothing flambé (nothing lost). These have to be omitted because of GPO fire regulations. All cooking will be electric. Butlins have already been testing things out, using their own staff as guinea pigs. The Queen will pay an unofficial visit to the Tower on 17 May – two days before official opening day. The first night itself, 19 May, is already completely booked: three years ago Lord Thomson arranged to take the whole place over for a dinner-party.

Although the advertisements have been appearing for two weeks now, there's really no hurry to get there, you know. It will be open seven days a week, from 12.15 to 2.30 (last orders) and 6 to 11.15 (last orders). Credit cards: Diners, American Express, Eurocard. And, I repeat, don't rush. At MUS 3000 they are already taking table reservations for next September.

What's gone wrong at Highbury

by Billy Wright

Arsenal, once the darling football team of North London, have slumped badly this season. Manager Billy Wright (pictured right in his office), once the idol of Britain's football fans, has been criticised violently by fans and sports writers. They blame him for Arsenal's gradual dip from brilliance to mediocrity. Much of the criticism has been directed at his policy of fielding a very young side. *London Life* reporter RODNEY BURBECK took a tape recorder to Highbury, put some blunt questions to Mr Wright and invited him to answer the critics. This is what he said:-

Of course we are all disappointed at Highbury and the way things have gone this year. We had a bright start, but since then we just haven't had the breaks. What went wrong? Well, one of the big factors has been my youth policy. This year I've put a lot of youngsters in the teams because I believe in youth and I always have done. My idea is to give the youngsters opportunities to make good and make them believe in the Arsenal. At the moment there is a nucleus of six young men in the first team and the average age of the sides is much younger than they have ever been at Highbury. The first-team average is 22, second team 19, third team 17 and fourth team 15½.

Things could have gone the other way but they didn't. Now they are having to fight. Nevertheless, I believe in this youth policy and I have every confidence that they have got the ability to prove they can do it. Of course, this will now have to be next season, when they have more experience behind them.

One of the biggest blows we had was when Don Howe had a double fracture of his tib and fib. We have badly missed his organisation on the field. This means it is even more of a trial period for the young boys and I think that what they need most is encouragement to believe in themselves. This is what I am giving them and what our loyal supporters are giving. I mean this very seriously.

Baker, Eastham

But success needs to be at Highbury and the lads know this and they are working for this aim. And success only comes to a team that is pulling as one. I have been criticised for allowing Joe Baker to go and for letting Eastham go on the transfer list. Both, I must admit, are very good players. But I want people here who are willing to give everything for the club; players who want the club to do well and not just themselves. I was like that as a player. I gave all for my club for 21 years and I expect players who work for me to do exactly the same. If they think that money is the "be all" and "end all," then they are not for me.

The club must be number one. Any player who puts money first is not for me or Arsenal. The club is more important than any individual. Naturally players can't help developing their own personalities. But crowd adulation can and often does go to their heads. No two players are alike, though, and some can accept fame well and ride it – others are affected by it. Mind you, I agree that players must have personalities, their own individual personalities. George Eastham, Ian Ure and Don Howe are all very different types of person. The crowd like a team to have players with character – it adds colour and gives them someone to cheer for. But they also like a winning side – a side winning all the time at that.

Fanatical

One player with personality doesn't make up for a losing side. And spectators today are more vociferous than ever in giving vent to their feelings. You may have noticed that we've had it rather more than most this year. To put it mildly, public opinion has been voiced rather loudly. Criticism has come in the post, from journalists, casual callers and even my friends and acquaintances. Some of it

has been fanatical; while some of it has been good and constructive, which I like and am very happy to receive. It proves that some people are backing us. All the brickbats have been levelled at my youth policy.

But people should realise that last year we reached the final of the Youth Cup for the first time, and this season the semi-final. It is a good sign that we can do this. Our fourth team is top of the league, the third and second teams are near the top and our first team is about halfway. So it is obvious that the stability is there. But the team that matters – the first team – has just not worked out in our favour. And it is this team that matters to all of us and the spectators. We all realise that we have to work harder to make it "go."

The trouble is when the breaks don't come – the players go off form. If you hit the post once it is all right – but when it happens week after week you get depressed. I'm convinced these boys will be successful but you have to believe in them and give them faith in their own ability, help them as much as you can and convince them that they should keep going despite the adversity.

I'm sure some people think our youth policy is just a way of having a cheap team. This I must deny. The policy today is to breed your own players and occasionally go out to buy the odd star player. It must be realised that we can wait three years for the right player to come along. So we just have to build our own from scratch. It's a question of economics really. But "cheap" is definitely the wrong word. If you get a player at 15, and he stops with you, that boy is an Arsenal player right through his life. He isn't if you buy him as a top player. You get more of a chance with youngsters if they join you early. Once he believes in the club, things begin to happen. Unfortunately, a club sometimes spends all its time coaching a player and then he moves on. You need a team with spirit – if you haven't got that you're nothing.

Difficult

I have been at Arsenal for three years and I can honestly say this has been my most difficult season. But it is all part of the phase of going into youth. Already one or two of my youngsters are beginning to press through into the first team. This is what I have aimed for. And next season we will be there. For one thing, they will be all the better for the battering they have taken this season. This is what I have told them. Of course, being young they feel the criticism more than older and more experienced players. But they know they have got to fight it and that it is going to make them better players. I have faith enough to tell them this, back them and let them know that everyone here at Highbury is behind them.

Perhaps our critics think they have waited long enough. But all I ask is that they have a little more patience, to criticise if they want to but to make it constructive. But, above all, give the boys encouragement – this is what they need. I'm sure they will respond and next season Arsenal will be back at the top. I am prepared to stake my 24 years' experience backing them. If they fail, I fail. But I am far too confident of the future to even think of failing now.

From all over Britain they come – the young men and women who want to wear the fashions of tomorrow today. From the rest of the world come the tourists and the fashion buyers who want to find out what's likely to become the next thing in top gear.
HUGH BLACKWELL reports.

THIS IS CARNABY STREET . . .

This is where the boutique epidemic started. This is where the Mods came, and still come, to get their hipster, thigh-hugging trousers, tab-collared or button-down Paisley-patterned or purple, cerise, pink denim or gingham shirts, or whatever outrageous clothes ideas they want made up to their highly individual tastes. By day the kerbs are lined with their gleaming scooters, heavy with fur and chrome embellishments; by night the same kerbs are lined with battered Pontiacs, Cadillacs and Chevrolets belonging to patrons of an all-night beat club.

Day or night the pavements are thronged and thick with teenagers, tourists, buyers from the more staid clothes retailers who have come to spy out what the young are buying next. They must often leave completely baffled, for no two of the myriad shops that line the street carry the same line of clothes; the essence of it all is individuality. This is Carnaby Street.

John Stephen is 29 years old. If he hadn't become a popular fashion tycoon he would surely have made a very successful actor. But then Carnaby Street might still be a little-known back street of Soho. Stephen is lithe, slim, clean cut with classical features; he wears exquisitely tailored suits, naturally, and two diamond rings, one on either hand. He drives a black Rolls-Royce and has just recently treated himself to a Burgundy-coloured, air-conditioned Cadillac to celebrate his success in the States. He has a flat in Jermyn Street and a house in Brighton. He owns two clothing factories, an estate agency and a lot of property in and around Earls Court, a vegetarian restaurant in Chelsea, a Jaguar car hire firm and a driving school. He is chairman of 11 companies, all of them booming. What is John Stephen's secret?

"It might sound strange but I *live* for the unusual in men's fashions," he says. His recent ventures into women's fashions has been the acquisition of two more shops in Carnaby Street to sell women's clothes. They are packed daily with every kind of female from Eva Bartok to giggly schoolgirls.

Left: The Carnaby Street scene by day with the scooter cowboys' steeds at the kerbside.
Right: John Stephen with his new Burgundy-coloured, air-conditioned Cadillac.

John Stephen came to London from Glasgow in 1955 when he was 19 years old. He worked for a while as a salesman in Moss Bros. After a year, he opened his first boutique in Notting Hill Gate selling striped denim trousers. They sold out and he moved to the West End into a workroom in Beak Street. When he set the workroom alight during a 10-minute lunch break and burnt all his stock his landlord took him round the corner, installed him in an empty shop and let him get on with it. That shop was in Carnaby Street. It took Stephen less than 10 years of dedicated work and hard selling to achieve the revolution in men's clothing.

Stephen expects to repeat London success in the US, in Canada and in Sweden.

Myles Antony, John Stephen's art director, is responsible for the continually changing and often stunning eye-catching decor, exterior and interior, of the John Stephen boutiques. Tre Camp and the Village Store, John Stephen's two latest acquisitions – his women's wear boutiques – have sensational and flatteringly lush interiors respectively. Tre Camp has huge blow-ups of big blue-eyed blond and briefly bikini'd musclemen on the walls of their changing rooms. In the Village Store, pavilions of bamboo covered in rich rose-patterned fabric sway like medieval tents in a breeze.

For men, according to Giorgio, manager of the John Stephen Custom Built Shop where they'll sketch out a style for you on the spot – the 1966 summer suit should be of solid sheer white Italian silk. It should have a fairly long, very waisted jacket with sleeves that are narrow at the top flaring slightly at the cuff. It should have wide lapels and can be single or double-breasted with deep flaps on the pockets and a long single centre vent at the back.

The trousers should be fitted at the waist, hug the thigh and flare gently. Price around 48 guineas.

Summer items already on show in the John Stephen boutiques include PVC waistcoats in six bold basic colours, kooky caps in similar bold colours and striped T-shirts.

Stephen was one of the chief

innovators of the modern style of dress and now owns nine boutiques in Carnaby Street. But there are many others in this fashion league. Lady Jane owned by Henry Moss and Harry Fox and only open four months is already very popular. The shop sells women's clothes of a fairly sophisticated kind. Skirts here are longer, the colours and patterns a little more subtle and subdued. Nancy Sinatra ordered an off-white leather trouser suit with flared trousers. Julia Foster, from *Alfie*, ordered a fur coat, and Pierre Cardin dropped in with a model and bought several suits, all in the last few weeks.

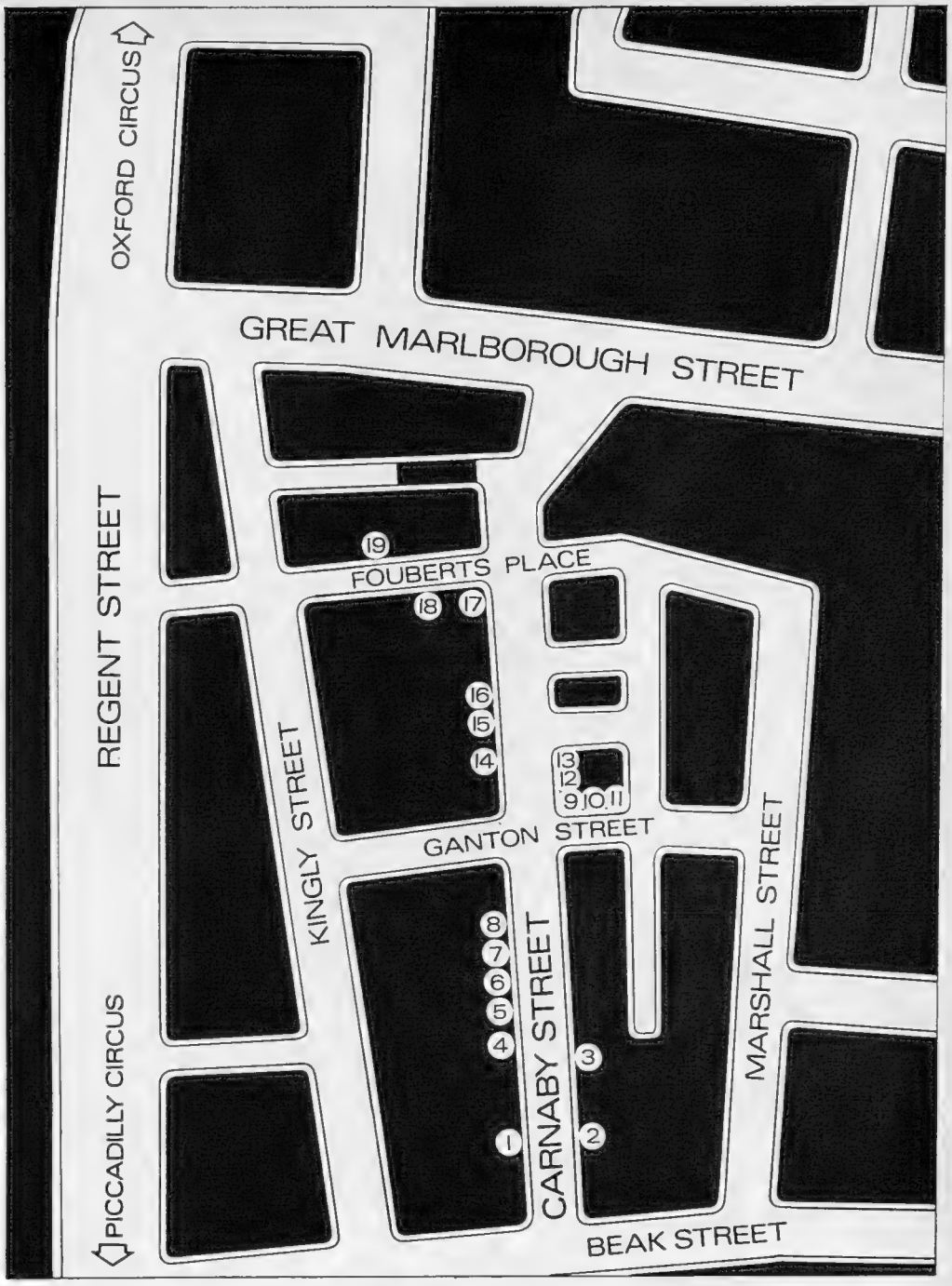
Near neighbours to Stephen when he moved into Carnaby Street were Donis, run by a firm of wholesale shirt manufacturers, and Paul's, run by the street's "mother," Mrs Susie Spiegel. Donis, one of the few shops to manufacture its own garments, has grown with the boom and now has a branch in Foubert's Place. Jimmy Tarbuck buys trousers there, and Frank Ifield pops in for shirts.

Paul's was opened by Mrs Spiegel six years ago and was immediately discovered by the pop groups . . . the Marty Wilde set at that time. It, too, has boomed with the street and has a branch called Mister Carnaby in Foubert's Place and specialises in supplying clothes for TV shows.

Lord John – who has, of course, no connection with John Stephen – sells vertically striped sweaters in bold contrasting primary colours, white levi jackets and jeans in denim, and mock leather, and harlequin-legged trousers.

Marion Foale, 27, and Sally Tuffin, 28, ex-Royal College of Art fashion students, have a small and sleek boutique just off Carnaby Street, which they opened last June. There is a unity here that few of the other Carnaby Street boutiques have; the dresses are simple, based on classical lines but modern; no gimmicks, just

continued overleaf



Map by Helga Mets

1 JOHN STEPHEN TEEN STORE
52/55 Carnaby Street, W1
Male and female teenage clothes

2 VILLAGE STORE
(John Stephen Organisation)
5, 6 and 7 Carnaby Street
Ladies' wear

3 JOHN STEPHEN CUSTOMER-BUILT CLOTHES FOR MEN
9 Carnaby Street
Bespoke Tailors

4 JOHN STEPHEN MAN'S SHOP
50 Carnaby Street
Male clothes

5 ADAM WEST ONE
(John Stephen Organisation)
47a Carnaby Street
Male clothes

6 PAUL'S MALE BOUTIQUE
47 Carnaby Street
Male clothes

7 DOMINO MALE
(John Stephen Organisation)
46a Carnaby Street
Male clothes

8 TRE CAMP
(John Stephen Organisation)
46 Carnaby Street
Girls' clothes

9 CRANKS SALAD TABLE
22 Carnaby Street
Vegetarian health food restaurant

10 CRANKS
10 Ganton Street
Self-service vegetarian health food restaurant

11 CRANKS
17 Newburgh Street
Wholemeal bakery and juicery

12 DONIS
23 Carnaby Street
Male clothes

13 CRANKS SHOP
24 Carnaby Street
Shop for the sale of vegetarian health foods

14 HIS CLOTHES
(John Stephen Organisation)
41 Carnaby Street
Male clothes

15 PAUL'S MALE BOUTIQUE
39 Carnaby Street
Male clothes

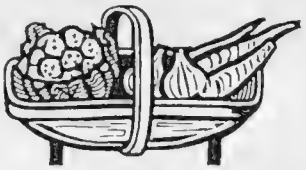
16 MALE WEST ONE
(John Stephen Organisation)
38 Carnaby Street
Male clothes

17 RENE
32 Carnaby Street
Florist
Interflora fresh flowers

18 MR CARNABY
22 Fouberts Place
Male clothes

19 DONIS BOUTIQUE
Fouberts Place
Male clothes

CARNABY STREET
&
"DONIS"
Known throughout fashion centres of the world, as the leading stylist
See our fantastic range of hipster slax, in every possible shade and design, made in the "Donis" workrooms . .
Visit our boutiques
23/24 Carnaby Street, W.1
13 Fouberts Place, W.1
GER 5580

CRANKS SHOP
24 Carnaby Street
London W.1.
for exciting health foods and 100% wholemeal, home-made bread, cakes and savouries.

CRANKS SALAD TABLE
22 Carnaby Street
London W.1.
for continuous salad and cheese buffet. Monday to Friday 10 to 8.30

PAUL'S
SPORTIVE MALE
39 & 47 CARNABY ST. W.1.
offer LONDON LIFE readers
10% DISCOUNT
for purchases made at above addresses, through mail order, and in Paul's latest shop in Foubert's Place, W.1.
MISTER CARNABY Reg 3207
Please send me regularly illustrated leaflet of Paul's styles
Name.....
Address.....

THIS IS CARNABY STREET *continued*

smooth and sophisticated clothes. Cilla Black, Patti Boyd and Cathy McGowan have bought clothes here. So has Edina Ronay. The decor was designed by Tony Lows, a jewellery designer. Dresses cost between 8 and 12 guineas and suits cost up to 25 guineas.

George Malyard owns a hat shop called Hat Gear, also just off Carnaby Street. He himself wears very becoming pastel-coloured flowered shirts and has a very good head for hats. He went into the hat business about 18 months ago by making chi-chi hats for model girls and boys. But business proper picked up suddenly last May when he got his hands on a large consignment of French naval students' caps embellished with gold oak leaves. They sold in a flash on the street and thereafter the demand stayed heavy and George Malyard started making similarly styled caps in suede and leather, velvet, corduroy and denim. Now he's sitting pretty.

"Here is my hot tip for men this summer," he said, delicately placing a hat on his head. "*Le garcon vache,* I've called it, in fawndeer suede, reminiscent of the ten-gallon hat but infinitely more refined and sophisticated, with detachable and replaceable band in snakeskin leather, handmade and horribly expensive."

The windows of the Ravel boutiques in Carnaby Street are packed with pop shoes, block-heeled, round-toed, in purple suede or patent leather or multi-coloured plastic, two-tone, striped and quartered. Most striking are their pop art plastic baseball boots in shiny black and white with chisel toes, flat heels and long cross-over laces.

Gear was started by Tom Salter in October 1964. Mainly a furniture and hardwear shop, it specialises in the vaguely *Art Nouveau,* which embraces everything from Victorian brica to pop art. It was Tom Salter who started the still enduring craze for brightly painted chests-of-drawers and wardrobes. In fact he sells, he confesses, "anything that takes my fancy. We are starting a Kids In Gear shop soon in the basement." The shop is crowded with the strangest variety of brightly coloured household objects of the most orginal kind – table lamps made from mincing machines that clamp on the edge of the table and painted canary-yellow or mauve, Tiffany lamps and huge gilt-foliated gas lamps, pop-art painted coal scuttles in olive green and British Transport red.

Cranks, the vegetarian health food organisation run by David and Kay Cantor and Daphne Swan, have three shops in and just off Carnaby Street – Cranks Juicery where they sell watercress, blackcurrant and honey, carrot and orange pure juice cocktails; Cranks Salad Table, a self-service salad restaurant; and Cranks Shop which sells health foods for home consumption, including wholemeal bread, cakes and pastries made from stone ground flour.

Galt Toys, whose address is actually in Great Marlborough Street, but who have two doors opening on to Carnaby Street, were founded in 1837 in Manchester. They came to Carnaby Street in 1961. They make and sell educational toys. Edward Newmark, the manager, says: "Toys are only tools for learning; the toy itself is not educational, but the uses it can be put to is. Toys which are stimulating and satisfying are good, toys which frustrate or break or fail to satisfy or function are not good. A good educational toy has to be thought out and designed for its age group, it must encourage the child.'

Follow the pastel-coloured *papillons* painted on the walls up the stairs into the first-floor shop of Alan Scott and Kenneth Goodfellow and you walk in a phantasmagoria of paper roses, orchids, sunflowers, sprigs, sprays and blooms and setpieces of assorted paper and plastic flower arrangements that completely cover

Rene
FLORIST
The Carnaby Street Shop that's different
GARDEN-FRESH FLOWERS
INTERFLORA FLOWERS
WORLD WIDE
32 Carnaby Street,
Regent Street, W.1.
REGent 1855

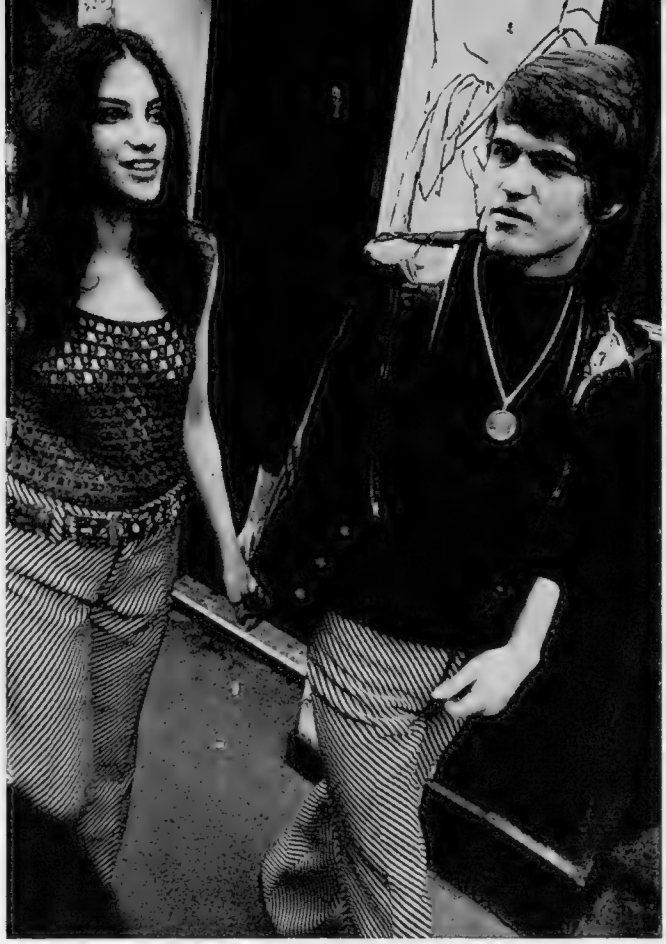
the walls and ceilings of the shop. Kenneth Goodfellow and his partner specialise in flower arrangements, fresh or artificial, for charity balls and deb parties.

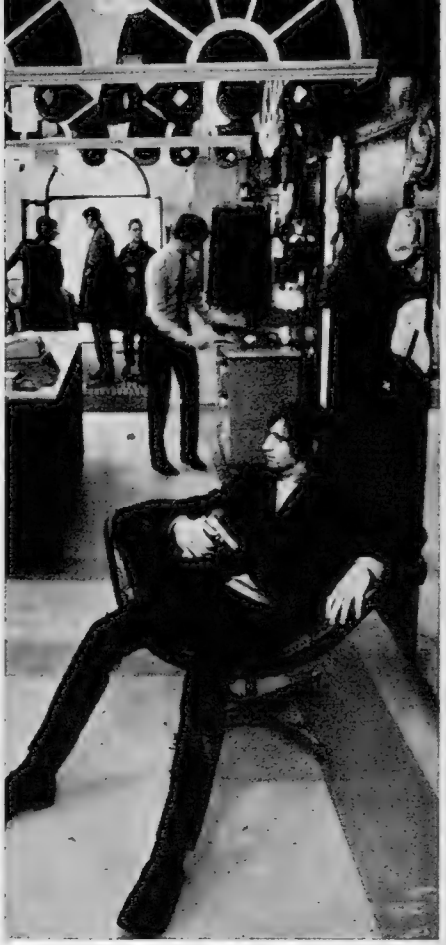
Giant paper or silk brightly coloured butterflies are their gimmick and they can make squadrons and squadrons of them to order for anyone who has a mad "pash" on papillons.

Carnaby Street shops close late, about seven or so in the evening, and for a few hours afterwards there is a lull. About 10 the Roaring Twenties Club opens and the street begins to fill again.

The club is not looking for new members or publicity. Three large coloured gentlemen guard the door, and once inside it's like visiting a Dante (or Dali) inferno. But the dancing is brilliant, tempestuous and sensual, and goes on till six in the morning.

Then, a few hours later, the shops open again. Carnaby Street, the swingingest street on earth, begins another day.





Typical young Carnaby Street shoppers, the girl in a see-through sweater with no bra; and one of their many possible destinations – in this case a John Stephen shop.

join the switched on set at the
John Stephen Shops Carnaby Street
on set join the switched on set

PRICELESS GOLDEN SECRET OF A WOODEN CRATE

A remarkable exhibition of Viking art – most of it priceless gold – has come to the British Museum for a five-week stay. There are 300 pieces, from minute delicate filligree, to solid gold necklaces. All priceless as antiques, but insured merely for their gold value at £750,000.

They arrived at the museum in a modest wooden crate, with only a hint of the valuable cargo inside: a label reading "Glass – handle with care." The crate had been shipped from Chicago in a diplomatic bag after the exhibition had toured America, and it stood unopened in the museum until Dr Bengt Schonback, Keeper of Iron Age Antiquity at the Museum of National Antiquities in Stockholm, arrived from Sweden with the key.

The British Museum, unmoved by the thought of such priceless objects under their lofty roof, said that they would not be taking any extra security precautions. Their own security arrangements, they declared without revealing what they were, would be sufficient. And they looked a little askance at the *PR* consultants called in by the Swedish Institute, who escorted a *London Life* reporter to look at the gold.

He found a heavy gold necklace made in the first century AD, bracelets, rings, brooches; ornaments for saddles and horse trappings; drinking horns, swords and sheaths, animal and human figurines. Most of them come from the romantic age of the Vikings, a period now looked upon as a golden age in which prosperity permitted the rise of the artist and the desire for beautiful ornaments.

It is a breathtaking exhibition. This is the first time that this priceless, ancient craftsmanship has been shown outside Scandinavia.

The exhibition of Golden Age and Viking Art in Sweden is on display at the British Museum from 13 May to 26 June.

ANGELA INCE

Women drivers are a pretty diffident lot, anyway, and the oil companies aren't helping. We still have a feeling, as we slip behind the wheel, that we aren't really wanted there, the same sort of feeling we'd have if we walked into a men's club, or tried to get on the floor of the Stock Exchange. "Women Drivers" is a phrase used by men to express a range of reactions from fond mockery ("dear little feather-headed thing") to outright loathing ("for crying out loud, what's she doing *now*?"). Which is pretty unfair, as the majority of us are at least safe drivers with a far better record than men, and quite a few of us are members of the Institute of Advanced Motorists.

For men only?

Anyway, good, bad or indifferent drivers as we may be, a lot of us own our own cars and a lot of us buy our own petrol, but you certainly wouldn't guess it from the advertisements the petrol companies put out. They are aimed, as far as I can see, exclusively and entirely at men. It started with those Tigers – a purely masculine image (no one suggested you put a Tigress in your tank) – and two big current campaigns carry on this men-only theme. They certainly don't tempt *me* to rush down to my friendly neighbourhood garage and eagerly shop for petrol.

There is Fenella Fielding sexily saying Wumph (or is it Brrrumph?) at me on television. And though I would go a long way and pay quite a lot of money to be entertained by Miss Fielding, she certainly isn't going to persuade me to buy petrol by saying Wumph (or as it may be Brrrumph) to me, no matter how throatily.

And there is that tiresomely sulky girl pointing a loaded petrol pump at me and snarling "Get Out of Town – Fast." She may well appeal to young men with sports cars who are actually planning to get out of town – fast; but she doesn't say a thing to the average woman, who is all too well aware that she has got to stay in town, do the shopping, pick up the cleaning, take the cat to the vet and collect the children.

Women don't buy petrol on brand names; we don't *plan* to buy petrol at all, like men do. (There is a certain kind of man who always buys petrol on a Monday, just as a certain kind of housewife always defrosts her refrigerator on a Tuesday.) The fact that our car runs out of gas is a constant and irritating surprise to us. *Goodness,* we say, *and I only filled it up last week.*

Husbands asked

When we do buy petrol, we buy it for several and diverse reasons, a minor one of which is that the fuel gauge is pointing to the left rather than the right. We buy petrol because our husbands asked us this morning when we last had our oil checked (or water, or batteries, or tyres) and was pretty unpleasant to us because we didn't know. So we're going to get them checked this morning, but we don't like to ask the young man in the garage to check the oil (or water, or batteries, or tyres) without buying something from him first.

We buy petrol because we're driving to the East Coast tomorrow morning and we suspect, nervously, that there aren't going to be any petrol pumps after Epping Forest, which we tend to think of as Last Chance Gulch. And, more often than you might imagine, we buy petrol because for the last 10 miles the children have been whining threateningly about lavatories – and then, for some lady-like Victorian reason, we pretend that we've stopped at the garage and incidentally let the children wander through the door marked TOILETS, rather than the other way round.

All this research should be pretty useful stuff to the petrol companies, and I suggest they start working on it. There *are* several ways in which you can make women buy petrol, but I don't think they've got on to them yet. First of all, their brand names need brightening up. What's Esso to me, or Regent, or Shell? Nothing, really. They should glamorise petrol names, make them more like, say, scent.

Southern Nights

But they'll have to be careful here. Few women would care to drive into a garage and ask briskly for four gallons of Southern Nights, or snap "Fill her up with Devon Violets." Something woman-like but glamorous is needed – I'd buy petrol called 007, or Acceleration, or even Speed. As it is, I buy petrol called 5s 2d, which doesn't give me any sort of image at all, beyond one of dull resentment that it isn't called 4s 2d.

Secondly, it would be lovely if the men who worked in garages were just a little less mocking about women drivers and what they don't know about their cars, bless their little cottonwool heads. Agreed, we quite often don't know where the battery is kept, or how to open the bonnet, or what pressures our tyres should be – but then why should we? Nobody expects us to know at what pressure our gas cooker works, or to be able to repair our washing machine.

Above all, for garages on long-distance main roads, something must be done about what are grimly known as the "facilities." It seems pointless to have a crisp white door marked TOILETS if behind it is a disgusting little room.

Surely the petrol companies are making enough profits to pay cloakroom attendants out of them?

I can't wait for the first petrol advertising campaign that is angled entirely for women. It might not make sales shoot up astronomically, but at least it would make me feel somebody up there liked women drivers.

Beautiful women invade Wembley turf

Cup final chaos– Cedar Wood sniffers blamed

IT looked a perfect day for a perfect final. Blue sky, lush turf and two excellent teams. But it was a day such as the hallowed Wembley turf has never seen before.

"Abide with me"

After two choruses of "Abide with me" and much hand-shaking the two teams nervously limbered up. The referee trotted to the centre spot and signalled the two captains to his side.

Disguised

Suddenly, dozens of beautiful women, cunningly disguised as supporters, poured from the terraces and raced towards the goal mouth. Cries of "The goalkeeper's wearing Cedar Wood" and "Let me sniff him!" were heard.

Eager

The startled goalkeeper clambered for the safety of his cross-bar. Pulled from his perch, he soon vanished beneath rattles, rosettes and beautiful women. Minutes passed before players and linesmen were able to free him from the eager sniffers.

6/- a bottle, and worth every penny.

The nimble goalie clambers for the safety of his cross-bar.

Uproar

Recovering in the dressing room the goalkeeper offered an explanation for the uproar.

"It's my Cedar Wood After Shave Lotion. I tried it for the first time this morning. What it does to birds is nobody's business".

Flooded

Over the past weeks our newsdesk has been flooded with similar reports of Cedar Wood Sniffing. At our local chemist shop we unearthed the complete range of Cedar Wood products blamed for the incidents: Cologne (7/-), Talc (4/9), Shaving Bowl (11/-), Hair Cream (5/9), Pre-Electric (6/-), Brushless Cream (3/6), Hair Groom (8/6) and Deodorant Stick (6/6).

When asked if he would be using Cedar Wood again, the cup-final goalie grinned broadly, stared vacantly out of the window, and said nothing.

ALFRED HITCHCOCK

. . . talks about his craft to SUSAN LYDON. Photograph (right) by JOHN BENTON HARRIS.

A very confused man once wrote a letter to Alfred Hitchcock asking for advice. His daughter, he wrote, had stopped taking baths after seeing the film Diabolique, *and had stopped taking showers after seeing Hitchcock's* Psycho. *She was now, he confided, becoming very unpleasant to live with. What should he do? Hitchcock, sorely distressed at being responsible for the predicament, sent the man a telegram. It read: "Send her to the drycleaner."*

The sardonic remark, issuing from the lugubrious face of Mr Hitchcock, and always accompanied by an absolutely deadpan expression, has become the hallmark of his stage personality. It is, therefore, not surprising when one encounters him in a roomful of flowers, to be told, "All that's missing is the coffin." And, indeed, one expects its imminent arrival. His expected paunch, unexpectedly large, makes it necessary for him to push himself out of a chair with his hands. He dutifully rises and shakes hands with you like an undertaker. But he is, in his own words, "The Happy Undertaker," and the stage manner disappears quickly. Occasionally, he even laughs.

A marvellous raconteur, he can frighten you as much as can one of his films just by telling you about it in his slow, deliberate way. He speaks in visual images and seems to remember every shot from every one of his 50 films.

Now in his 40th year of directing, he still calls himself "a boy director," is contented with his work and pleased to talk about it.

In my films I concentrate on creating enjoyable fear and enjoyable anxiety in the audience. They don't want to see the heroine get hurt or get into trouble, and that's the emotion I play upon. One works technically on getting the audience emotionally involved. In order to do it you have to give them information. You show the audience a murder being committed, and you show them who commits it. Then the police come in and point an accusing finger at an innocent person. The circumstances are such that the audience knows he is innocent: they're saying "No, no, not him. It's the other one." An anxiety has been created in the audience and they can't even sit back in their seats.

I never make a "whodunit." An audience wondering and asking that kind of question is not emoting. All you get emotionally in a "whodunit" is 10 seconds of surprise at the end. The reason I didn't let anyone in after *Psycho* had begun is that Janet Leigh is killed near the beginning. Someone who hadn't been there when it was done would have seen her name on the marquee and spent the whole time wondering when she was going to appear on the screen.

The audience must identify with the hero or heroine. An established star is good, emotionally. An audience, having seen him so many times, will care more about what happens to him than they will about a stranger. The character must be an ordinary man; the more ordinary the better. I always take an ordinary man and involve him in a bizarre situation, but not an incredible situation like the Bond films. The credible is much more terrifying than the incredible.

Audience loves it

And here's a strange thing. The audience subconsciously loves it. They love being frightened. Why else would people ride in roller-coasters? Anxiety isn't all that difficult to create, because it's part of human nature. An audience wants to be made anxious. It already exists; it just has to be brought out.

People make a mistake in thinking my films are horror films. You can't horrify an audience for the sake of horrifying them. It has to be part of the story. In *Torn Curtain* one of the characters gets into the situation of having to kill a detective. It's the messiest murder you've ever seen. But you've put the character through the horror, not the audience.

It isn't necessary to show everything on the screen. The unseen is far more frightening than the seen. I devise a film for its effect. For example, in *Psycho* I took the most important woman in the film and killed her off in the first half. There's your shock element. The murder has taken place in a bathroom; you've got intimacy, and you've gotten the audience involved. The audience, having seen such a grisly murder so close to the beginning, expects another one.

Now. I take the second girl in the film and let her wander all over the house. She doesn't know there's a killer there. The audience does; they're saying to her, "Get out of there before you get hurt." Her murder isn't so grisly as the first, but after that the audience expects more murders. I never actually commit any, but by threatening them, I frighten the audience more than I would by showing them 10 murders. Apprehension has been transferred by me from the screen to the audience, and the apprehension is more effective than horror.

My films are visual experiences. Those *Cahiers du Cinema* fellows call me the father of the *Nouvelle Vague*. That's not true because I'm an outsider. But what Truffaut says is that I know how to use the medium better than anyone else. It is a visual medium. Unfortunately, now the medium is neglected. Too many films today are just photographs of people talking. It's just an extension of the theatre; it has nothing to do with cinema.

A film has to use what they call the language of the camera. *Rear Window* opens with the camera showing Jimmy Stewart sitting in a corner of a room looking out on to a courtyard. His foot is in a cast. The camera goes into the courtyard and stops at a bench. There are cameras on the bench. One of them is broken. Then the camera goes to a photograph. It shows a car racing towards you. A wheel is coming off the car. The audience knows the wheel came off while coming toward him, broke the camera and broke his leg. Or you can have someone come in the door and say, "How did you break your leg?" I'd rather do it visually, so that even when it gets to Japan they won't need sub-titles.

Something strange

I use the subjective treatment a lot. *Rear Window* is a subjective film. A man looks; he sees something; he reacts to it. You can see his face reacting. That's cinema. Take three shots. Jimmy Stewart looks out his window. What he sees: a woman nursing a baby. His reaction: he smiles. The audience thinks, "Oh, he's a nice gentle man." Now. He looks out his window again. This time he sees a girl in a bikini. He smiles. The audience thinks, "He's a dirty old man." You've only changed the middle piece of film.

Here's a strange thing. How do you account for the fact that an audience is shown a burglar on the screen, robbing jewels from a woman's hotel room. The woman walks into the hotel, and they're saying to the burglar, "Quick. Get it over with before you get caught." Even in *Psycho* they identify with the killer. They want him to push the car into the quicksand before the police come. The audience make the conflict for themselves. They want to identify with both the victim and the killer.

When I use a background, I like to use it to the fullest. A lot of my backgrounds are ideas I get and then pigeonhole until I can use them. I like to use the unexpected, like having the hero attacked by a crop-duster in *North by Northwest*. The scene on Mount Rushmore had been around for a long time. But I couldn't use Mount

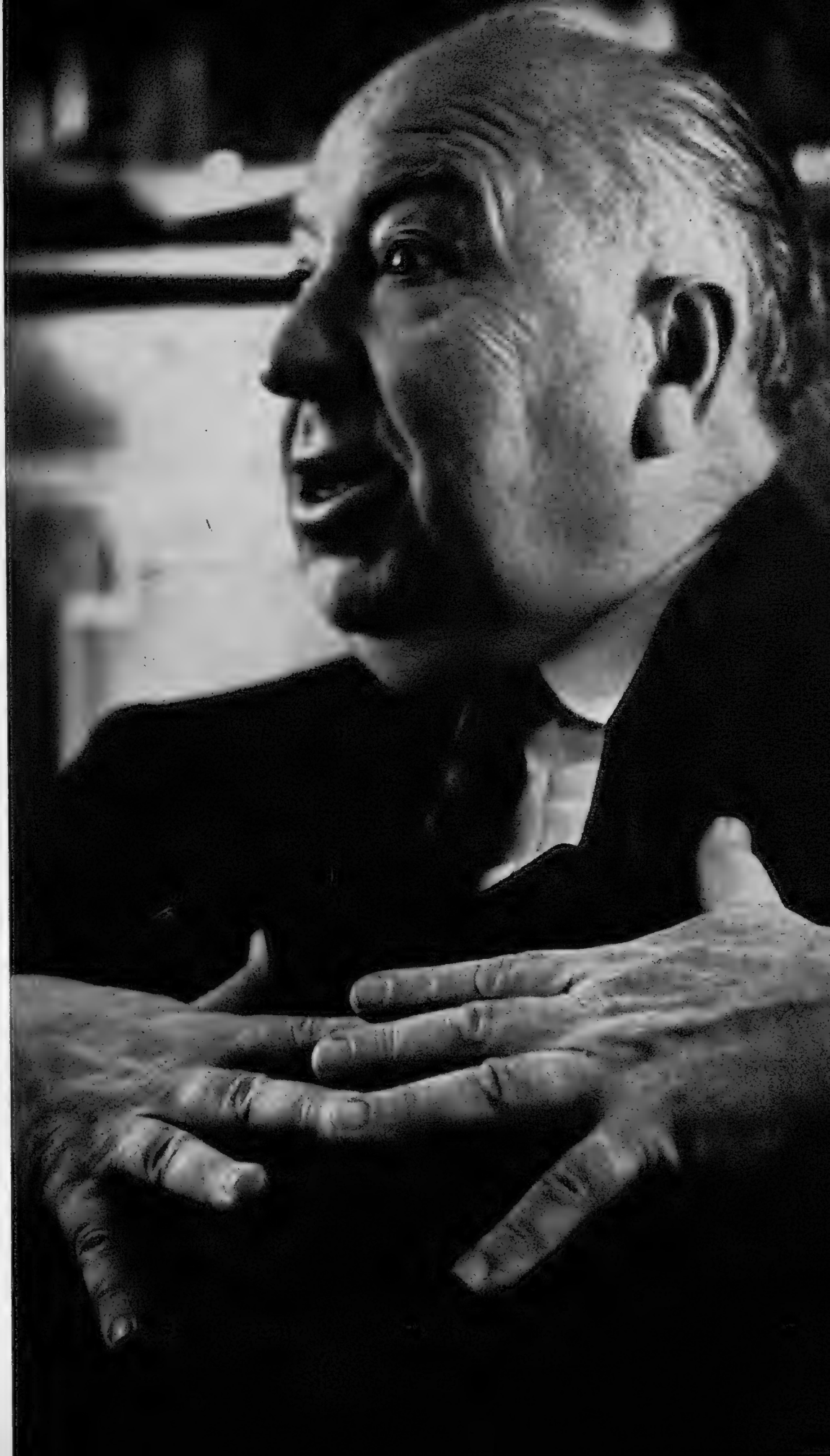
Rushmore as much as I'd wanted – the National Parks people thought I was defacing the "Shrine of Democracy." I originally thought of a man being trapped there, sliding down Lincoln's nose, hiding in one of his nostrils, and having a sneezing fit.

The way I work has probably been most strongly influenced by the fact that I started out making silent films in the '20s. My first film was about Jack the Ripper; it was called *The Lodger*. It was just a simple statement: is Jack the Ripper the lodger? I opened the film with the screaming face of a blonde girl filling the screen. Then the swirling waters of the Thames. Out of it comes a body. Then newspaper cuttings. Jack the Ripper strikes again; he only kills blondes; he wears a black cloak and carries a black bag. Then I showed blonde girls having their hair dyed. Blonde girls looking frightened; brunettes laughing. Blonde girls tucking black curls into their cloche hats. I built up a clear impression of the murderer, and I built up a picture of the terror all over town. Then I started to follow one girl home.

Lights dim

A family sitting in their living room. The lights dim, and the mother tells her husband to put a shilling in the gas meter. He starts to walk downstairs. Then comes a rap-rap-rap on the door. She starts to go to the door. I cut back and forth – she getting closer to the door, he going farther into the basement. He gets to the meter and starts to put his shilling in. She gets to the door, and opens it. Suddenly the lights flood on, showing a man in the doorway wearing a black cloak and carrying a black bag. He points to a sign that says "Room to Let."

I used a whole reel of film, ran the film for 10 minutes before I even let him appear. Those are substantially the same techniques I am now using in *Torn Curtain*.

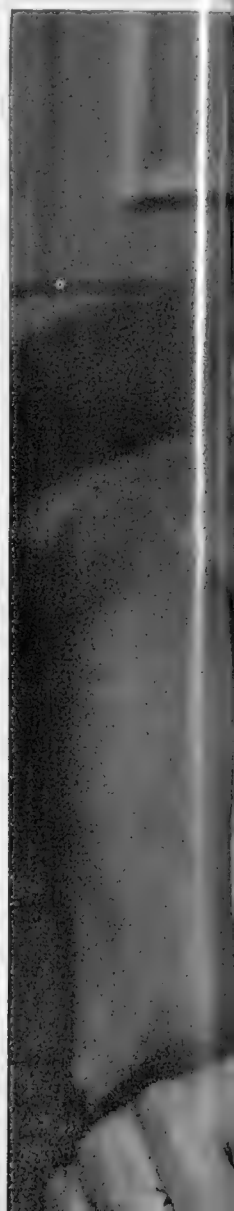


BABIES ARE SO BEAUTIFUL

Sarah White (above), wife of impresario Michael White, with their buxom three-month-old daughter, Liberty. They have a son, Joshua, who is 11 months older.

Suzanne Kinnear (left), model, wife of John Hardy, the sales executive of a firm of clothes manufacturers. With her, is Paul Christian who was born in December. They also have a daughter, Fiona who is nearly two.

Patsy Puttnam and Alexander right), who was born just before Easter. He sleeps in a beautiful antique cradle. Patsy's husband, David, is an advertising executive at Collett, Dickenson Pearce & Partners. They also have a four-year-old daughter.



Vicki (Mrs Joe) Brown (left), who sings with The Breakaways, with Peter, six months. Joe Brown is now in *Charlie Girl* at the Adelphi.

Caroline Hyman with seven-month-old Michael (below). Her husband, Tony Hyman, the film producer, is working on *The Dirty Dozen* with Lee Marvin.

BABIES ARE SO BEAUTIFUL

continued

Tessa Howard and Elizabeth (below), who is 10 months old. She also has a son who is nearly two years, and she is having another baby. Her husband, Esme is a banker.

Anne-Marie Borrell and Jacqueline-Helen (above), who was born in March. Her husband is a schoolteacher.

Lesley Lake – Mrs Michael Druitt – (below), who works for John Cavanagh, with her daughter, Miranda Jane, who was born in April. They also have a 20-month-old son.

NOT SO MUCH A MUSICAL, MORE A WAY OF LIFE

Eagle - eye passers - by in Shaftesbury Avenue might catch the intriguing sight of a nun toasting the firemen from a window opposite the fire station. It is, in fact, actress Olive Gilbert relieving the boredom of eight years spent in the same dressing room of the Palace Theatre – because for the past five years she has been in the cast of *The Sound of Music*, which is in its sixth year.

The Sound of Music is the longest running production in the history of the Palace Theatre and Olive Gilbert, together with Constance Shacklock and Eunice Gayson, has been there since the first curtain-up. "I have had a lovely time," said Miss Gilbert. "I have a window and I wave to the firemen in my nun's habit costume and toast them with a glass of something. We have got quite friendly during the past five years.

"I read books and make lampshades and I wanted to do some paintings but I was afraid of getting paint on my habit. But I find it difficult to set my mind to anything requiring concentration. I become engrossed in the play . . . even after five years."

While Miss Gilbert sat out her dressing-room vigil, other members of the cast have been getting married and having babies. Thirteen have married, including three girls who have played the 16-year-old eldest child. One married an understudy: another married comedian Roy Castle. Trevor Richins and Lauverne Gray met and married during the show and Patricia Ridgway married Spike Milligan.

Eight children have been born to members or ex-members of the cast during the run. Up to the beginning of this year, 126 children had been engaged to play or understudy in the six children's parts and over 2,000 were auditioned. And two of these who joined the cast when they were 12 have played all the girl's parts in turn as they have grown up. Now both are back in the show as adult actresses.

WHAT PEOPLE ARE WEARING IN BRI-NYLON

Sheila White, 17-year-old actress, who left school at 15 to be in *The Sound of Music,* and is now playing the school girl who gives the show away to the teachers in *On the Level.* She is wearing a wine black and white checked trouser-suit in cotton Bri-nylon by Slimma.

Lady Redgrave (Rachel Kempson) (below) in a black and white spotted short evening dress and cape by Jean Allen. She has just finished an Armchair Theatre production of *The Wager* for ABC Television.

Amanda Sturge (above) wearing a black and gold diced trouser-suit by Bee Young. At the moment she is doing a secretarial course, and has worked for a while in boutiques.

Barbara Lewis (right), American actress and model, now living in London, wearing an apple green cardigan by Bear Brand.

Shereen Folkard (left) was one of the Break Away girls in the Bri-nylon show that toured England. She used to demonstrate new dances at the Ad Lib Club.
Here she wears a white nightdress and négligé, trimmed with swansdown, by Angela Gore at Woollands.

Norma Forster (above), wearing a black organza short evening dress by Frank Usher, with "twenties" tiers. She works for Town Trumps, a firm specialising in solving people's problems.

WHAT PEOPLE ARE WEARING IN BRI-NYLON *continued*

Sky Aubery (below), an American who now lives over here and is in her first year at LAMDA, wearing a sweater dress in dragon green jersey, by the Scotch Wool Shop.

Julia Vickers (below), who works as an editorial fashion assistant on *Ambassador Magazine*, wearing a red and yellow dress by Martha Hill.

Jacqueline Sawyer-Kammer (right), once worked in fashion and now does voluntary work in a hospital, wears a printed jersey dress by Dobett.

Maxine Doyne-Ditmas (far right), who works for an advertising agency, wearing a navy blue waterproof jacket by Quelrayn.

THE PLAYGIRLS

The Playgirls in our pictures on this page are (from top to bottom): Suzanna Leigh, Jane Blackburn, Lady Carolyn Townshend, Tania Mallett, Jackie Collins, and Sara Leighton.

Dear Sir or Madam: It has been brought to our attention that the term "Playgirl" has been somewhat loosely applied. This is not, and never has been, our intention. Indeed, we are at pains to point out the term "Playgirl" is very strictly defined and thus strictly limited in its application. By "Playgirl" we mean a young woman already possessed of more than average character and personality who, by desire or circumstance, conducts her life in exactly the style she wishes. Life for her is the progression of the individual through the herd, extracting what she wants, injecting that which she feels to be lacking. She is blessed by equal amounts of panache, authority, intelligence and beauty. For further details please see overleaf. We remain your obedient servants: John Viner (who wrote the words), Peter Akehurst, John Benton Harris (who took the pictures).

PLAYGIRLS

"I can be a good actress and a bloody good liar on the phone . . . and I spend all I make"
–LADY CAROLYN TOWNSHEND

CAROLYN TOWNSHEND

Her family can be traced back to the early 17th century, her father is the seventh Marquess Townshend, there is a family seat at Raynham Hall, Norfolk, and an impressive family coat of arms. Lady Carolyn Townshend started life inundated with silver spoons. But she sums up such aristocratic heritage by saying, "All it means is you often sit on the right-hand side of your host at dinner."

With an instant gift of those social necessities, remoteness and friendliness, she has left the world of landed gentry. First she went to Italy to marry Antonio Capellini. That was in 1962. In Italy, with a restless urge to do things, to make her mark, she made successful excursions into films, television and even the Italian Merchant Navy, not as a seaman but as an interpreter.

Now separated from her husband, she lives alone in London in a flat of comfortable age and complains only of the loss of her Ferrari 250 GT, which she left behind. And of her marriage, she says, "I feel uncomfortable about it as anyone would when they make a mistake. But I'm not bugged by it."

Her London life is filled with three varied jobs and a social calendar to make lesser ladies wilt. She works for a film company in public relations, the House of Dior as something called "social secretary," and is a partner in a very ritzy estate agency. The agency is really a reflection of her own tastes. It deals in luxury accommodations of £100,000 and up: "And they are terribly easy to find," comments Lady Carolyn.

But she manages her gilt-edged tastes without any touch of the *blasé* aristocrat. "Yes, I go everywhere by taxi and when I travel I always go first class. But it's the same reason that I have a large, leather-topped desk in my office – it makes me feel better. It's as simple as that." She admits to expensive tastes, but decries popular opinion by announcing she has no money of her own. "And I spend all I make."

Although deeply immersed in business, she regards all commercial mannerisms as a joke, and then adds: "I can be a good actress and a bloody good liar on the phone." This ability to withdraw from the world is because she is "a terrible romantic. That's why in any involvement, it has to be more than physical."

Her involvement with the rest of the world is a rigidly controlled affair. She drinks little and has noted that champagne makes her cry. And she says she gambles even less, because "I don't understand people in casinos; they frighten me a bit."

With her various ambitions distilled to "nothing is impossible," she intends to emerge as a writer of plays and films. Her bad habits include spending £200 on a dress – "and when I'm unhappy, I revert to having three or four baths a day." For most of her life one bath a day suffices.

SUZANNA LEIGH

A suitable introduction to Miss Suzanna Leigh would be "Cor." But, alas, Miss Leigh does not move in the circle of habitual "Cor" shouters. Her admirers, articulate though they are, tend to allow themselves a quieter, more sophisticated gesture of admiration.

Miss Leigh, an actress and sometime dabbler in the property business, is 21 years old and promotes herself as an individual, if not by birth then by necessity. "I have a dominating personality and with the terrible arrogance I have I'm always making snap judgments," she says. And there is more in similar vein. "I find I make an impression and people don't usually forget me. For myself, I'm not so easily impressed."

Having said all that, Miss Leigh adds, "My big fault is that I talk too much." That is possible, I suppose, but the bubbly, jubilant exterior she presents to the world only occasionally evaporates to show an abundance of determination underneath.

Travelling, like gambling, agrees with Miss Leigh. In the last 12 months she has been to Hawaii, Paris, Rome and Hollywood. Last week she lost £750 at blackjack, "but I normally play with £25." Travelling in London is a complicated business, she says. So she keeps a Mustang sports car in America, but has yet to order a black E-type Jaguar for London. "I failed my advanced motoring test recently."

On marriage, she says, "I think I'd be faithful – that's the idea, isn't it? – but my husband would have to understand me rushing off everywhere."

Although she appears gregarious to a fault, she claims few really close friends. "I find I confide in my hairdresser or my poodle; and, anyway, I like being alone quite a lot." When she is feeling lonely she tends to go to bed, switch on the television and consume plates of Lancashire hot pot. Her bedroom, apart from the TV, contains a record player and a split wardrobe; one side of the room is for day clothes, the other for night. Among the night gear, she keeps little numbers like a sable-sleeved dress, " a bargain at £400," five minks and just one chinchilla.

She claims to have a complex about her looks. She says she has such delicate nostrils that she can smell success in a person, but admits that although she has to make all her important decisions on her own, "it's an unhappy burden."

"I do, after all, prefer men who are slightly bossy."

JANE BLACKBURN

She is possessed of an air of delicate uncertainty and determined it will stay just an air. She has a ruthlessness brought on by starting life with a built-in drawback . . . money.

Money once meant that whatever she tried was dismissed by her critics as "a rich girl's indulgence." Certainly, Miss Blackburn is not hard put for the taxi fare. But she also speaks French, Italian and German, became a top model in Italy and has survived four years of Hollywood. Now back in her Park Lane flat, she has purchased an Alpine sports car for her dog to sleep in and a selection of Michelangelo and da Vinci prints for her walls.

Since her return from Hollywood, she

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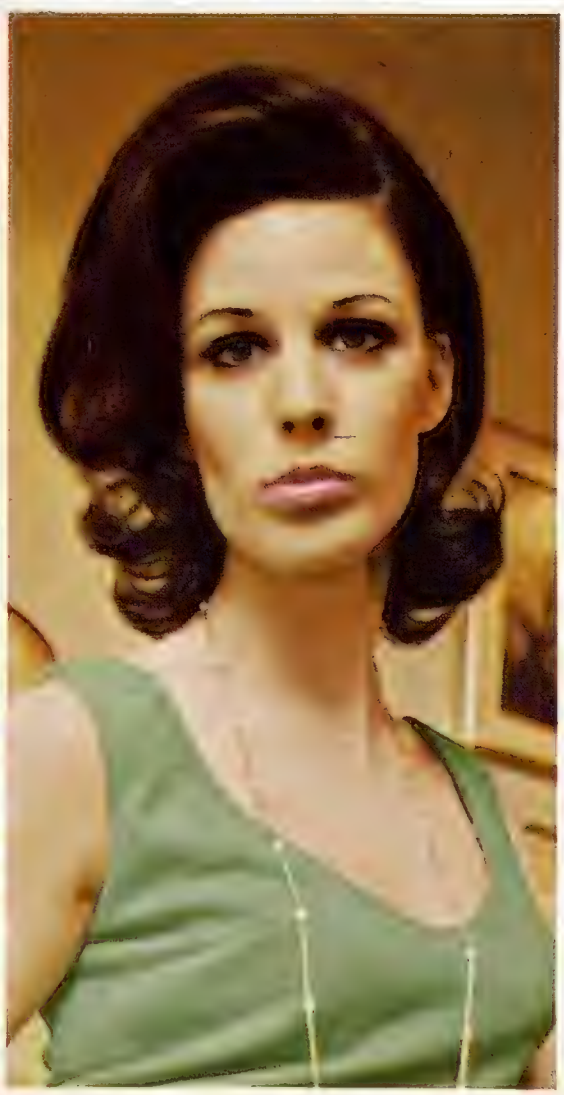

SUZANNA LEIGH (above) says she talks too much and has a complex about the way she looks. And when she's feeling lonely she goes to bed and eats plates of Lancashire hot pot.

JANE BLACKBURN (left), possessing a "quiet" introverted sense of fun, believes that loneliness is her worst enemy. She speaks French, Italian and German, became a top model in Italy, and survived four years in the whirl of Hollywood.

LADY CAROLYN TOWNSHEND (far left) obviously believes that everything should come in threes – jobwise, anyway. She works in public relations for a film company, as a "social secretary" in the House of Dior, and shares a partnership in an estate agency.

TANIA MALLETT (right) has been accepted as a top model for the past six years, but intends to give up the profession in three years' time to concentrate on writing or acting. People are always extolling her strong personality, but she says she is basically shy and retiring.

JACKIE COLLINS (far right) spends a great deal of her time travelling the world. In a typical year she visited America three times, went to Cortina to ski, the Côte d'Azur and Majorca for the sun, and Paris for the shops. She goes out five nights a week and doesn't consider she has arrived home late unless the milkman has done his rounds.

2

By Appointment
To Her Majesty The Queen
Outfitters
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The girl in the Hathaway shirt feels great!

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"At Crockfords they know exactly how much you're worth the moment you walk in"
—TANIA MALLETT

takes a close interest in her stocks and shares, although "I've lived around money and I'm still no good with it." She is also taking an individual's interest in her career: "It's a waste of time living with illusion. Being an actress is tough, so I have to be tougher."

She has implicit faith in her own judgment, but points out she still gets "conned" – simply because she believes people to be good until they prove otherwise.

She is an ex-member of the New York City "jet set" and says she loves beautiful people. Of men, she says she much prefers to be dominated; she can be happy being helpless. "But I get impatient and find I have to do things myself."

She buys her clothes at Marks and Spencer – and then only when she needs them – manages on a few bits of jewellery, and keeps the expensive pieces in the bank. Although there is a continuing love affair between herself and gambling, she is unlikely to lose her fortune at the tables. "An excess of anything is bad," she says.

She has a quiet, almost introverted sense of fun, which enables her to extract from any particular fun palace her own, highly personal, entertainment. As confidants, she will always elect boyfriends, and she is proud of her long list of friends – male – who are happy to remain as such.

"Loneliness is my worst enemy," she says. But that's unlikely to worry her. She is at present involved in writing a television comedy series with actress Mai Bacon.

Miss Blackburn has been running her life her way since her 18th birthday. She doesn't contemplate anyone else taking over.

TANIA MALLETT

Aged 24, and professionally accepted as a top model for the past six years. She is born under Gemini and has those twin characteristics: one side calculated and ambitious for success, the other carefree and countrified.

Tania Mallett has been making her own decisions, leading her own life, since she was 16. While hearing a lot of people extol her strong personality, she remains convinced she is basically shy and retiring. Her Russian temperament, from her mother, enables her to proceed on the principle of "people either accept me or they don't." She is never knowingly bitchy but has often withdrawn her foot too late.

Snap judgments are hers for the asking – as accurate, she claims, "as the men at Crockfords," where she will gamble for as long as a nightly £100 lasts. "At Crockfords," says Miss Mallett, "they know exactly how much you're worth the moment you walk in."

At the model rate of £5 to £6 an hour, she is worth £5,000 a year. With weary candour, she says: "I know people ponce off me all the time, but I'm always a sucker for a hard-luck story."

To become a friend rather than a ponce, her demands are stringent. "My idea is someone I can ring at 3 am on their wedding night, say 'Get over here,' and they come; someone who will go overdrawn at the bank for me." Her men friends should also earn more than she, "otherwise they feel awkward." They should also be able to shepherd her into the Tiberio or Terrazza restaurants for her once-a-day feed, "with wine and perhaps a neat Scotch. Doctors say that's the healthiest way to drink it.

"Although I know straight away whether or not a man attracts me, I'm incapable of a purely physical relationship. It has to be more than that."

She still winces over her appearance in *Goldfinger*, five weeks' work in Switzerland at £150 a week. "I was the original Lassie actor. They pointed and I went." At the reception for her arrival, she lifted the regulation bunch of flowers over her shoulder and made to slink off – "with the photographers screaming at me, 'show some leg.'" She has no love for the glitter occasions, and nightclubs give her a raging headache.

During *Goldfinger* her close friend of six years, photographer Desmond Russell, died. "I can handle catastrophes, but then I went very cold. I ate myself up from the inside. No wonder my voice sounded flat in the film."

Miss Mallett, who squeezes herself and her possessions into a tiny mews house over a garage, traverses London by cab. "I don't have a car; I live in a meter zone." She always flies tourist, unless someone else is paying, and reads a selection of horoscopes each day before adopting the most favourable.

She makes terrible coffee from a kettle with the only harmonica whistle in W2. In three years' time she intends to quit modelling, "to write or act." Meanwhile the world will continue to spin her way. "After all, I only get angry when people don't do what I want."

JACKIE COLLINS

A statuesque woman who got fed up with directors suggesting the quality of the film would increase if she took her clothes off. She retired from acting, "which was a bit of a drag," after her marriage five years ago. Now divorced, she still gets offers from "girlie" magazines to pose for their cameras but can't for the life of her see why she should.

With her daughter, Tracy, four, she lives in the more lushly remote part of Hampstead. She owns a five-bedroom flat, claiming the lofty view suits her status as a complete individual. Part of her individuality is expressed in her car, a Sunbeam Alpine with a special body. It's the car which enables her to drive herself to dates and so leave whenever she wants.

Travelling occupies a great deal of her year – three visits to the United States, one to Cortina for ski-ing, the Côte d'Azur and Majorca for sun, and Paris for the shops. The clothes she does not buy in Paris she designs herself, including an unobtrusive range of swimsuits. While the days are spent in gentle pastimes, including writing a novel ("very sexy and sure to be a success"), Miss Collins prefers the intimacy of the night. "I come alive then," she says.

continued overleaf

PLAYGIRLS

"I started drinking very early; at the age of three I was discovered under the table pouring champagne over my head"
—SARA LEIGHTON

She eats almost anything but most enjoys sea-food. Her social requirements are simple and straightforward: she goes out five nights a week and does not consider a late night as such unless the milkman is there before her. Dolly's is her current dancing place and the Terrazza and the Casserole for eating. Yet despite these social centres she ultimately prefers herself as company. Herself with vodka on the rocks and wearing diamonds or emeralds or both, "and naturally they must be real."

That poses a slight problem, due to two burglaries – one burglar got past five locks on the front door – which have left her minus £3,000 of jewellery. Very few boyfriends get past her front door, and those that have succeeded cause Miss Collins some cynical amusement by their efforts to impress through daughter Tracy.

On men and their ability to dominate, she says: "I normally like a man to skilfully put me in my place. It takes a clever man to do that without you realising it. If he can't, I will always push and push to get my own way, just to be difficult." Of marriage, and the isolation that follows a divorce, she says: "I don't miss the physical side of marriage and now I'm quicker to size up people. I can control my involvement with men, the lechers never get close enough to cause trouble."

Jackie Collins has two ambitions – one to be a stone lighter ("but life's too short for biscuits and water") and the other to move to the sun in California ("where I'll write my next novel"). Until then she will suffer the embarrassment of inviting 15 people to dinner, then winning from them with her own roulette wheel.

SARA LEIGHTON

Aged 29, she reckons on another 60 years of life. With that logical premise, she reasons that every day must show a profit in some way or another. Some ways are more obtuse than others. On honeymoon with her second husband, she spent a lot of time looking after her first husband's girl friend, who happened to be a lady bull-fighter.

SARA LEIGHTON says she must show some sort of profit every day. For her, life is "all a joke," and the only things she is at all serious about are her work and her four-year-old daughter.

Now a competent artist, she started her adult life touring Africa in rep, which must have helped develop her extreme sense of independence. "But I'm always hoping to be taken by the scruff of the neck." As it is, she makes all her own decisions and although people close to her get tired of it, she explains: "I can't leave it to others."

She tries hard to cleanse herself of attitudes about anything and much prefers to observe rather than take part in things. About gambling, she observes: "It's for masochists; they love to lose." And about life: "It's all a joke. I'm only serious about my work and my daughter."

Although her Chelsea studio is bare to the point of loneliness, she will alway prefer to travel from Hilton to Hilton: "pressing buttons for instant luxury." As to her ideal man, he must be one so strong he never need show his strength. "One in whom you can sense a real personality." "I can sense the talent of success. We all know the highly successful gent just with money, but talent is something else."

Her own talent has produced its crop of hangers-on. "But I'm very hard with them," she says. She never gives away a painting to anyone. In fact, her hairdresser is buying one now on the HP from her: "He slips an envelope in my bag each week."

She eats out four nights a week, usually at Nick's Diner or the Casserole, both in Chelsea. "I started drinking very early; at the age of three I was discovered under the table pouring champagne over my head." Nowadays she drinks the stuff, as well as vodka.

She has a healthy loathing for the "in" crowd and "in" places. Says her idea of an "in" place is the South Sea Islands – "where I intend to go soon."

TO HELP YOU HELP YOURSELF

Do-it-yourself can be a depressing phrase, or a challenge. Knowing the right places to go for materials and the easiest way to tackle the job can save a lot of headaches and effort. This is especially true now that the whole field of self-help is expanding beyond home handicrafts and amateur car mechanics, to hairdressing, launderettes, and even drinks. Here is SHEILA FITZJONES' guide for the do-it-yourselfer.

Furniture Making: *The Stanley Book of Designs for Making Your Own Furniture* illustrates 24 pieces of furniture, with clear instructions on how to make each. The designs are simple and anyone not completely ham-fisted should be able to follow the instructions. Only eight basic joints are specified and the pieces embody clever space-saving and storage ideas. Eight top designers have contributed to this book, which costs 12s 6d and is obtainable, post free, from Stanley Works (GB) Ltd, Woodside, Sheffield 3.

Drinks: Instructions for making wine and beer, and all the equipment and ingredients needed, are provided by W R Loftus, 24 Tottenham Court Road, W1 (MUS 6235). Their beginners' kit for wine-making costs 35s, with full instructions and recipes, and wine made with it will cost from 6s-£1 a gallon. Time from making to maturity is from six months to a year, depending on the fruit used. A beer-making kit costs 17s 6d, and you should be able to make four gallons of beer at a time for the impressively low price of 15s. From start of operations to drinking time should be about three weeks. Loftus is open from 9-5.30. Closed Saturdays.

Don't sell any of your home-made drinks – it's illegal. And don't try distillation without a permit from the Board of Trade.

Pottery: For kilns, clay and all other equipment go to Fulham Pottery, 210 New King's Road, SW6 (REN 1188), who will also fire your pots if you don't want a home kiln. If you haven't even got space at home to mould the clay, you can become a member of the Chelsea Pottery, 13 Radnor Walk, SW3, and use their facilities. Studios are open from 9 am to 9 pm Mondays to Fridays, and on Saturdays from 10 am to 6 pm. Membership fee is 7 guineas a year for adults or 3½ guineas for children under 16. Family membership is 8 guineas. For full details ring FLA 1366.

Hairdressing: On the mezzanine floor of John Baddeley, 7 Park Close, SW1 (KEN 3610), you can get a do-it-yourself hair set, using their new Dateline heated hair-rollers. The cost is 5s, and business girls in the Knightsbridge area can now eat, shop and have a 15-minute dry hair set all in one lunch hour. For an extra 2s 6d a stylist will put in the rollers and comb your hair out. Appointments are not necessary and Thursdays and Fridays are late nights – open till 7.30 (Mon-Wed, 9-6; Sats 9-1). You can buy the Dateline rollers at the salon for doing your hair at home. They are new on the market, at £9 15s cost considerably less than similar ones, and come with 16 rollers in three sizes.

Launderettes / Dry Cleaners: Self-service launderette and coin-operated dry cleaners have reached every district now, but a few places also have ironing facilities, where up-to-date rotary ironers cut down your work by three-quarters. Price for ironing varies, but usually works out about 1s for half an hour. In some cases they will themselves iron your whole washing load for about 2s. The following have ironing facilities: Redeclean, 349 Finchley Road, NW3 (HAM 5621); Suzie's Laundromat, 18 Brownhill Road, SE6 (HIT 9769); Redeclean, 93 Pimlico Road, SW1 (SLO 6611); Redeclean, 167 Draycott Avenue, SW3 (KEN 3054); Turtomatic Cleaners, 27 Leinster Terrace, W2 (PAD 3232); CCF Ltd, 9 Palace Parade, E17 and 3a Castile Road, Powis Street, SE18.

Dressmaking: For a revolutionary, long-lasting pattern that can be used repeatedly for different styles go to Harrods, who are selling a pattern-kit made up by a Mr Alfred Bach – an English-born American known as the "Pied Piper of Sewing." These patterns, which cost 14s, are on stiff paper and include 35 different neck-shapes. They come with full details on how to use the same pattern for numerous different styles. Harrods are also selling three books (10s each) by Mr Bach which should take many of the headaches out of dressmaking.

A tailor's dummy in your own shape can be bought from Siegel & Stockman, 22 Dering Street, W1 (MAY 3722). For a standard size this will cost about £10 5s. If they have to vary one of their standard sizes to copy your shape, they charge you extra, depending on the amount of calculation involved.

Dress Finishing: This can be done through Leslie Frogel, Studio 4, Avenue Chambers, 4 Vernon Place, WC1. If you send them a sketch of a dress or coat, shirt, etc, they will either cut the pattern only, or the material too, and send it back so that you just have the finishing to do yourself. They will send you an estimate of the cost of pattern cutting (for a dress usually from about 17s to 21s, depending on complication) and a measurement sheet to fill in. Impossible to quote a figure on material cutting, as this depends on the cloth chosen. If you live in London, you can call in for a fitting too.

Now here is some further information for do-it-yourselfers:

Hiring Tools: You can hire tools you need for do-it-yourself jobs from the Hire Service Co (London) Ltd, 1 Essex Road, W3 (ACO 8631). They have tools for building, decorating and gardening, and you can hire them by the day, the weekend, week or month. Transport charges are reasonable, deposits are asked for and returned 24 hours after collection of non-mechanical plant or 72 hours after collection of mechanical plant. Sample charges: lightweight cultivators £2 a day, £3 a weekend or £5 a week. Powered mower (will cut grass up to a foot high), 25s a day, £2 a weekend, £3 a week. They also hire all tools needed by an amateur car mechanic.

Home Decorating Hire Shop, 83 Walton Street, SW3 (KNI 4833) also lends out equipment for home decorating like trestles, tables, ladders, dust sheets, complete paper-hanging kit, etc. Delivery free to anywhere in London area.

Specialist Shops: If your local builders' merchant hasn't got what you want, they will probably recommend you to try Frank Romany's of 52 Camden High Street, NW1 (EUS 2579), whose window displays are enough to inspire even the confirmed non-do-it-yourselfer to try his hand at making something. They also have an excellent wood department. Kettle's, 127 High Holborn, WC1 (HOL 9764), is the place to go to for coloured and fancy papers of every description, cardboard and metal boxes, metal foil, etc. It closes at 4.45 pm on weekdays and all day Saturday.

For ideas about materials and list of suppliers visit the Building Centre, 26 Store Street, WC1 (MUS 5400).

Barry Bucknell, do-it-yourself expert extraordinary, says there are lots of people eager to give advice to amateur handymen because they are paid to do so. Most manufacturers of building materials, etc, have technical service departments on whom you can call with specific problems. Those Mr Bucknell recommends as being particularly helpful include: The British Ceramic Tile Council, British Lighting Council, Fidor (for advice on hardboard, fibreboard and insulation board), Glass Advisory Council, Cement & Concrete Association, Linoleum Manufacturers' Association, Royal Society for Prevention of Home Accidents, and the Timber Research & Development Association. He also says that the inexpensive booklets (which can be ordered through booksellers) issued by the Building Research Station are most helpful to the do-it-yourselfer. Most paint firms have a colour advisory service, and Sanderson's the wallpaper people, of Berners Street, W1, are often most helpful about suggesting room colour schemes.

SHELVING YOUR KITCHEN PROBLEMS

Here, shelf by shelf, are some of the most useful containers available today to help make your kitchen not only tidy, but a place where you can find what you want.
Top shelf: Two half-litre conical decanters, 7s 6d each, from the Scientific Glassblowing Co, 95 Gray's Inn Road, WC1; white James Jessup jar, £1 5s, from Heal's; brown & cream storage-jar, 15s, from Mullenger's, Chiltern Street, W1; coffee-jar, 14s 9d, from Heal's.
Second shelf: Wooden salt-box, 22s 6d, from Mullenger's; glass-stoppered icing-sugar jar, 11s 6d, Woollands; 1-lb and ½-lb glass storage-jars, 3s 9d and 2s 8d each, from Scientific Glassblowing Co; red enamel containers, two of a set of three, 44s 3d, from Habitat.
Third shelf: Salt storage-jar, 11s 6d, Woollands; 4-oz spice-jars, 2s 9d each, from Scientific Glassblowing; butter-dish, 27s 6d, from Mullenger's.
Fourth shelf: White tea-jar, £1 5s, from Heal's; conical-topped blue and white china jars, 5 guineas each, from Chanelle Gift Shop, Knightsbridge; set of six spice-jars with wooden lids and base, £4 11s, from Chanelle Gift Shop; wooden chest of drawers, £6, from Liberty; on it glass tea-jar, 12s, from Liberty, and china chutney-jar, 10s, from Heal's; in front, two French jars with cork stoppers, 12s 6d each from Liberty, and a square sage-jar, 10s 3d, Heal's.
Inside the cupboard: On the top shelf, left, are two stackable storage boxes in blue and white enamel, £1 8s 6d each, from Liberty. The selection of the plastic, air-tight containers are all from Woolworth's. They are available in a wide range of shapes and sizes, and cost from 1s to 6s 6d.
The ginger pine dresser is from Heal's, costs £68.

THIS IS MY LIFE—BY HARRY SECOMBE

I say, I say, I say! A funny thing happened to me on the way to my typewriter. I came across a few pages from Harry Secombe's gag book. And as Mr Secombe has just opened in the London Palladium Summer Show, it seems an appropriate time to pass on a few of his choicest chuckles.

In fact this is supposed to be his life story, but even when he is trying to be serious the goonish giggles see through. For instance: "At three I was a delicate child - they called me a wilting willie. I was 6 ft. 3 in. when I was 12—but that was just before I was hit by the lift.

"I went to school in Swansea. But they changed three organists before they found out what was wrong."

The Secombe saga continues with his first break into show business: "I decided to try my luck at the Windmill. I got a start, but it's no joke carrying sacks of flour up those stairs.

"I got a radio break—I fell off the wireless and became the only straight singer with a bent leg."

Then Secombe met his wife-to-be, Myra. They were married by Harry's rector brother, Fred . . . "He was out of work at the time. Give him a hand I thought, he's free for weddings."

"One of the best things I did was to have my voice trained under the late Manlio di Veroli. He said I had a four-octave lyrical spinto voice. I said it sounded a sure thing for the 2.30."

But Mr Secombe *does* manage to keep serious while discussing his future: "Some writers say that because I mix goonery with grand opera I am undecided about my future. Believe me I'm not likely to change my policy of doing both. True opera is a wonderful medium, but I get a great deal of enjoyment out of making people laugh.

"I find life wonderful and the future challenging. So long as my family remain as an anchor, roly poly Secombe has a gag and a song."

Rodney Burbeck

ON THE MAKE

Introducing two girls who are on the make—in the nicest possible way. They are Tracy Major (above), who designs patterned belts, and Joanna Berry (right), who has devised an unusual way of making jewellery.

Tracy Major, a young American girl working on a magazine in London, decided she wanted to start out on her own to make money, and not be tied to office routine. When holidaying in her husband's native Yorkshire, she bought some miners' belts, brightened them up by painting designs on them and sold them – only to discover that the paint cracked. After experimenting, Tracy came upon a process for blocking her patterns on to the leather. The result is the array of stunning belts in the picture, in a wide range of contrasting colours for day or evening wear. They cost about 2 guineas and are sold at Top Gear and Countdown, King's Road; Dandy, Baker Street; Gladrags, Croydon; and at Paraphernalia in New York. Soon Tracy Major is going to start a small public relations firm to help young designers who started out in the same way as she did.

Joanna Berry is 23 years old and teaches art three days a week at the Cardinal Griffin School in the East India Dock Road. In her spare time she makes ear-rings, rings and cufflinks out of melted yoghurt cartons sprayed with gold paint. The cartons are collected by Father Champion, the school chaplain, and Joanna says that Eden Vale, Sainsburys and Coronet are the most effective. The idea originated when she was at the Goldsmiths Art School, and discovered the possibilities of melted plastic. Joanna makes all her unusual jewellery in her Victorian flat by melting the cartons over the flame of a candle. As they become soft, she shapes them into the novel and intricate designs that her customers find so attractive. All her designs are sold at Annacat, 23 Pelham Street, and cost 12s 6d for ear-rings and 9s 6d for rings. Original *and* cheap.

QUICK ON THE DRAW

By DAVID CASTELL

For his re-make of the western *Stagecoach*, producer Martin Rackin commissioned illustrator Norman Rockwell to design the advertising logo and paint the cast in character for the end titles. As a bonus reward, Mr Rockwell, now 72, was given a cameo role in the picture as a gambler in a card game (left). Rockwell, who prefers the cachet illustrator to artist, is modest about his talents. "My ability was just something I had, like a bag of lemon drops," he says. "Jarvis could jump over three orange crates; Jack Outwater had seen a pirate; George Dugan could wiggle his ears. I could draw." But of these four gentlemen, his was the more durable talent: his first cover for the *Saturday Evening Post* was accepted in 1916 and he estimates that he has drawn more than 300 since then. These represent but a segment of his rapid work. He has illustrated many books, magazine stories and advertisements, and has been hailed by some serious art critics as an outstandingly creative recorder of Americana. He shares his home with a roomful of medals and awards, three honorary doctorates and his rough sketches for portraits of Presidents Eisenhower, Kennedy and Johnson, and the two American postage stamps he designed. *Stagecoach,* starring Alex Cord and Ann-Margret, with Van Heflin as the wiry Marshal and Bing Crosby as the inebriated doctor, opens at the Carlton and the New Victoria on 12 May.

Bing Crosby as the inebriated doctor.

Alex Cord.

Ann-Margret.

Van Heflin.

Film tough-guy Charles Bronson "up at bat," as they say – and in Hyde Park, too.

I SAY YOU CHAPS, THIS SIMPLY ISN'T CRICKET

In the spring a young man's fancy lightly turns to thoughts of . . . baseball. That is a refrain that has been uttered by enough wistful American girls to make the adage about love something of a joke. Come spring, and American men everywhere turn their thoughts to baseball; those in London to the Sunday morning game in Hyde Park.

The game is played on the patch of grass between Knightsbridge Barracks and the south side of Rotten Row. Strange cries of "Atta baby, go go go" and "Stee-rike" fill the air. The players come from the American film industry in London – producers, agents, writers. Visiting actors often play; Tony Curtis, Marlon Brando, Rod Steiger and Steve McQueen have been known to stop by and belt a few. One hears questions like, "Didn't you play Adam in *The Bible*?"

The present game is an amalgamation of two games which used to take place simultaneously in Regent's Park and Hyde Park. Before the "merger" it was difficult to find enough players. Now on fine days there are often extras; they stand round waiting for the second game.

Though it is softball, and not the variety of baseball played professionally with a hard ball, the game is taken very seriously. Teams do not remain constant from week to week, but team spirit and competitive feeling run high. Pundits like Harvey Orkin, and groups of American girls, however, add a touch of frivolity.

Business is sometimes combined with sport. As one movie mogul says: "We conclude some of our biggest deals picking daisies in left field."

THE WEEK AHEAD

THURSDAY 12 MAY:
Dinner: Royal Caledonian School's dinner, Dorchester Hotel
Dancing: Irish Dancing Feis, Belfast (to 22nd)
Films: *Stagecoach* opens at the Carlton, Haymarket & New Victoria
A Patch of Blue, for which Shelley Winters won an Oscar, opens at the Ritz, Leicester Square
Theatre: *Grandma, Uncle Iliko, Hilarian and I* opens at the Aldwych Theatre in the World Theatre Season, given by the Leningrad Gorki Theatre. 7.0 (see page 44)
Pop groups: Jimmy James and the Vagabonds will appear at the Marquee (see page 59)

FRIDAY 13 MAY:
Ball: Justice Ball, Savoy
Concert: Amadeus String Quartet, Festival Hall, 8.0 (see page 51)
Dinner: Princess Margaret will attend the 21st Anniversary of Methodist Assistance of Youth Clubs at the Cumberland Hotel
Exhibition: Royal Society of Portrait Painters, Royal Institute Galleries, Piccadilly, London (to 27th)
Concert: Chamber Concert, Guildhall School of Music, John Carpenter Street. 4.0. Admission free
Release: Aviva Mark's first LP entitled *Aviva* is released by EMI

SATURDAY 14 MAY:
Ball: NSPCC Ball at Osterley Park – 10 pm to 3 am
Final: Football Association Challenge Cup, Wembley, attended by Princess Margaret
Dancing: Westminster Morris Men's Day of Dancing, Westminster
Opera: Centenary Tribute to Offenbach, Sadler's Wells. 7.30

SUNDAY 15 MAY:
Recital: Julius Katchen (piano), Festival Hall. 3.0
Festival: Bath Festival (to 26th)
Races: International Kart Races, Brands Hatch

MONDAY 16 MAY:
Anniversary: Celebrations at Burnham Abbey, Bucks, attended by Princess Margaret
Recital: Tamas Vasary (piano), Festival Hall. 8.0
Opera: *Un Ballo in Maschera* (in Italian), Covent Garden. 7.30

TUESDAY 17 MAY:
State visit: The Federal President of Austria pays a state visit to London
Ballet: *La Fille Mal Gardée* – single performance at Covent Garden. 7.30
Exhibition: Silversmithing & Jewellery, All Hallows London Wall (to 10 June)

WEDNESDAY 18 MAY:
Dinner: Variety Club of Great Britain: Derby sweepstake dinner, Europa
Concert: London Mozart Players, Festival Hall. 8.0
Opera: *Tosca*, Covent Garden, 7.30

"Make A Date" is on page 45.

THEATRE

FIRST FIVE: 1 Man & Superman. 2 An Ideal Husband. 3 You Never Can Tell. 4 How's The World . . . Treating You? 5 Hello Dolly!

At the National Theatre, a new production of *Juno and the Paycock* was received with cheers. And it is a great achievement. Carmen Dillon's set approaches perfection – a huge dignified Georgian room now brutalised into a family tenement.

But it is a difficult play to handle with its mixture of comedy, true pathos and dated ideals leading to the penultimate passage not of tragedy but of cruelty; then that final d r u n k e n pendant – cynical, ironic or t r u l y t r a g i c? Laurence Olivier directs and his touch is faultless, including the smoothing of the third act into one continuous scene. Joyce Redman is infinitely touching as Juno, stumping about the stage, securely in touch with reality but not, as yet, quite rising to the climax. Colin Blakely is probably the Paycock of the decade.

This production, coming at this time when plays seem to be opening every other evening, throws into uncomfortable relief the sad efforts of the commercial theatre.

Glynis Johns to return to the stage as Anne of Cleves.

A Friend Indeed, at the Cambridge Theatre, makes for the West End's most dispiriting evening. Its only virtue is its length – a brisk two hours (including interval). This is a pity because William Douglas-Home is an expert playwright who has produced some excellent examples of his chosen *genre* – the well-heeled, graceful set involving themselves in mild sexual confusions. David Tomlinson plays it all straight until the final scene when he has a virtuoso passage with a telephone. Elizabeth Sellars looks lovely and her affectation of comic sadness is mildly amusing.

Besides this *The Anniversary* at the Duke of York's comes across like purest Ibsen. But it isn't. Bill MacIlwraith, whose first play it is, clearly has an ear for edgy dialogue and a limited, but potent range of domestic invective. Equally important, he has created six fully developed characters and allowed them to react on each other with complete conviction.

Doubts arise when one considers the nature of the play, which is about the rebellion of a family against the dominating, vulgar and thoroughly evil mother. Unfortunately none of the rebels has any sympathetic trait and by the end of the first act one just wished they'd all go away. This implies, of course, a basic lack of tension or struggle within the play and reduces the characters to grotesques.

j roger baker

WEST END

openings

Th 12 May: **GRANDMA, UNCLE ILIKO, HILARION AND I,** Aldwych Theatre, Aldwych, WC2 (TEM 6404). Author: Dumbadze and Lordkipanidze. Dir: Georgi Tovstonogov. Cast: Leningrad Gorki Theatre. 7.0

W 18 May: **THE THREE MUSKETEERS,** New Arts Theatre Club, Great Newport Street, Leicester Square, WC2 (TEM 3334). Dir: Eleanor Fazan. Cast: Professor Bruce Lacey. The Alberts. 7.30 cont. 8.0. Sat: 5.0, 8.30

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Dir: Hugh Goldie. Stars: Andrew Cruickshank, Colin Gordon, Elvi Hale. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965. (Closed for holiday 16-23 May)

THE ANNIVERSARY, Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Bill MacIlwraith. Dir: Patrick Dromgoole. Cast: Michael Crawford, Sheila Hancock, Jack Hedley, June Ritchie, Mona Washbourne, James Cossins. 8.0 (ends 10.15). Sat: 5.30 (ends 7.45), 8.30 (ends 10.45). W: 3.0. Opened 20 Apr 1966

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Author: Joseph Kesselring. Dir: Murray Macdonald. Revival of a classic black comedy. Cast: Sybil Thorndike, Athene Sevler, Richard Briers, Desmond Walter-Ellis, Julia Lockwood, Lewis Casson. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

BAREFOOT IN THE PARK, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Author: Neil Simon. Dir: Richard Benjamin. Cast: Daniel Massey, Marlo Thomas, Kurt Kasznav, Joan Sterndale Bennet. Young-married troubles Broadway style comedy. M-F: 8.0 (ends 10.15). Sat: 6.0 (ends 8.15), 8.45 (ends 11.0). W: 2.30 (ends 4.45). Opened 24 Nov 1965

BEYOND THE FRINGE 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Dir: David Phethean. Stars: John Dryden, Bill Hepper, Barry Stanton, Peter Baldwin. The material has almost an historical interest now. 8.40 (ends 10.50). Th & Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK & WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, SW1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances cease only for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Dir: Jack Minter. Stars: Nicholas Parsons, Simon Merrick. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10); W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Book by Hugh and Margaret Williams. Music and lyrics by David Heneker and John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazel. The stately homes racket receives gentle satire with romantic interet, songs and dancing. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

CHASE ME COMRADE, Whitehall, Trafalgar Square, SW1 (WHI 6692). Author: Ray Cooney. Dir: Wallace Douglas. Stars: Brian Rix, Basil Lord, Leo Franklyn. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964. Ends 21 May

COME INTO THE GARDEN MAUD and **SHADOWS OF THE EVENING,** Queens, Shaftesbury Avenue, W1 (REG 1166). Author: Noël Coward. Dir: Vivian Matalon. Cast: Noël Coward, Lilli Palmer, Irene Worth. T: 8.0. Th: 2.30. F: 8.0. Sat: 8.0 (mat ends: 5.0. Evening ends: 10.30). Opened 25 Apr 1966

A FRIEND INDEED, Cambridge Theatre, Earlham Street, WC2 (TEM 6056). Author: William Douglas-Home. Dir: Jack Minster. Cast: David Tomlinson, David Hutcheson, Jane Baxter, Elizabeth Sellars. 8.0 (ends 10.10). Th mat 2.45 (ends 5.0). Sat: 6.0, (ends 8.10); 8.30 (ends 10.40). Opened 27 Apr 1966

FUNNY GIRL, Prince of Wales, Coventry Street, W1 (WHI 8681). Lyrics: Bob Merrill. Music: Jule Styne. From the book by Osobel Lennart. Dir: Lawrence Kasha. Cast: Barbra Streisand, Michael Craig. 8.0 (ends 10.30). Sat: 3.0 (ends 5.20). Opened 13 Apr 1966

HELLO DOLLY! Theatre Royal, Drury Lane, WS2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play The Matchmaker. Music: Jerry Herman. Dir: and choreographer: Gower Champion. A grand illusion with Mary Martin as chief spellbinder but nevertheless the most efficient music seen in a dozen years. Cast: Mary Martin until 14 May, then Dora Bryan, Loring Smith. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

HOW'S THE WORLD . . . TREATING YOU? Comedy, Panton Street, SW1 (WHI 2578). Author: Roger Milner. Dir: Philip Grout. Most "in" comedy of the season. Cast: Patricia Routledge, Peter Bayliss, Michael Graham Cox. 8.0 (ends 10.15). W & Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 31 Jan 1966

AN IDEAL HUSBAND, Strand, Aldwych, WC2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. Fin de siècle morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Dennison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Th: 3.0 (ends 5.30)

THE KILLING OF SISTER GEORGE, St Martins, West Street, off Cambridge Circus, WC2 (TEM 1443). Author: Frank Marcus. Dir: Val May. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Lesbian radio actress loses her part and her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

LONDON LAUGHS, London Palladium, Argyll Street, W1 (GER 7373). Choreographer: Douglas Squires. Dir: Robert Nesbit. Cast: Harry Secombe, Jimmy Tarbuck. Thora Hird and Freddy Frinton, Russ Conway, Anita Harris. 6.15, 8.45. Sat Mat: 2.40

MAN & SUPERMAN, Garrick Charing Cross Road, WC2 (TEM 4601). Author: G B Shaw. Dir: Philip Wiseman. Battle of the Sexes. Cast: Alan Badel, Sian Phillips, June Thorburn, John Robinson, Marie Löhr, Terence Rigby. 7.45 (ends 10.30). Th & Sat: 3.0 (ends 5.45). Opened 23 Nov 1965

THE MATCHGIRLS, Globe, Shaftesbury Avenue, W1 (GER 1592). Author: Bill Owen. Dir: Gillian Lynne. Music by: Tony Russell. The first women's strike. Cast: Vivienne Martin, Marion Grimaldi, Gerald Hely. 8.0 (ends 10.15). F & Sat: 6.0 (ends 8.15); 8.30 (ends 10.45). Opened 1 Mar 1966

THE MISER & THE IMAGINARY INVALID, Mermaid Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: Molière. Dir: Julius Gellner. Cast: The Miser, Duncan Macraw. The Imaginary Invalid, Bernard Miles. 6.0 (ends 8.20); 8.40 (ends 11.0) (not Mon). Opened 20 Apr 1966. Ends 28 May

THE MOUSETRAP, Ambassadors West Street, off Cambridge Circus WC2 (TEM 1171). Author: Agatha Christie. After 14 years still a mystery. Dir: D Ramsden. Cast John Cobner, Diana Scougall. 8.0 (ends 10.30). S: 2.45 (ends 5.10) Sat: 5.0 (ends 7.30); 8.0 (end 10.30). Opened 25 Nov 1952

OLIVER! New Theatre, St Martin's Lane, WC2 (TEM 3878). Composer: Lionel Bart. Dir: Peter Coe Stars: Aubrey Woods, Nicolett Roeg, Peter Bartlett. Dickens' London brought to musical life 7.45 (ends 10.15). T & Sat: 4.3 (ends 6.50). Opened 30 June 1960

ON THE LEVEL, Saville, Shaftesbury Avenue, WC2 (TEM 4011 Author: Ronald Millar. Music b Ron Grainger. Dir: Wendy Toy Cast: Barrie Ingham, Angel Richards, Garry Bond. 7.45 (end 10.20). Wed and Sat mat: 2.45 (end 5.20). Opened T 19 Apr

ON THE WAGON, Mermaid Puddle Dock, Blackfriars, EC (CIT 7656). Dir: Julius Gellne Cast: Bernard Miles. Mon only 9.0 (ends 11.0). Opened 6 Jan 196

THE OWL & THE PUSSY CA Criterion, Piccadilly Circus, W (WHI 3216). Author: Bill Manhot Dir: Shirley Butler. Pretty gi versus intellectual man. Cas Diana Sands, Anton Rodgers. 8. (ends 11.0). Sat: 6.0 (ends 8.15 8.45 (ends 11.0). Th: 3.0 (ends 5.15 Opened 2 Mar 1966

THE PRIME OF MISS JEA BRODIE, Wyndham's Theatre Charing Cross Road (TEM 3028). Adapted from the novel by Muriel Spark by Joy Presson Allen. Dir: Peter Wood. Cast: Vanessa Redgrave, Andrew Crawford, William Squire, Dorothy Reynolds. 7.3 Cont: 8.0. W Mat: 3.0. Sat: 5.45. 8.30

ROBERT & ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Dir: Wendy Toye. Stars: Donald Wolfit, Jane Fyffe, Kevin Colson. The Barretts of Wimpole Street get the songs and dance treatment. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Authors: Keith Waterhouse and Willis Hall. Dir: Shirley Butler. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Sophisticated farce. M-Th: 8.15 (end 10.25). F & Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct 1965

Olive Gilbert in "The Sound of Music," which goes into its sixth year on 18 May.

SONG AT TWILIGHT, Queens, Shaftesbury Avenue, W1 (REG 1166). Author: Noël Coward. Dir: Vivienne Matalon. Cast: Noël Coward, Lilli Palmer, Irene Worth. M, W & Th: 8.0 (ends 10.30). Sat Mat: 2.30 (ends 5.0). Opened 14 Apr 1966

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). Composers: Rodgers and Hammerstein. Book: Lindsay and Crouse. Dir: Jerome Whyte. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Nazi invasion in the background sweetness to the fore. 7.30 (ends 10.25), W and Sat; 2.30 (ends 5.15). Opened 18 May 1961

SPRING & PORT WINE, Apollo, Shaftesbury Avenue (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th and Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

YOU NEVER CAN TELL, Theatre Royal, Haymarket, SW1 (WHI 9832). Author: G B Shaw. The new woman and old-fashioned values. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Jack Gwillim, Judy Campbell, Keith Baxter, Moray Watson, Cyril Luckham. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan, 1966

PERIMETER

ASHCROFT THEATRE, Fairfield Hall, Park Lane, Croydon (CRO 9291). AS YOU LIKE IT. Until Sat 14 May: 7.45. IOLANTHE. M 16-W 18 May: 7.30

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). THE SACRED FLAME with Gladys Cooper, Wendy Hiller, Naunton Wayne, Mary Peach. Th 12 & Sat 14 May: 2.30, 8.0. F 13 May: 8.0. COME SPY WITH ME with Danny La Rue, Barbara Windsor, Gary Miller, Richard Wattis. T 17 & W 18 May: 8.0

NEW THEATRE, High Street, Bromley (RAV 6677). THE LAST OF MRS CHEYNEY with Ronald Allen, Frances Bennett. 7.45. Th Mat: 2.30. Sat: 5.15, 8.0

RICHMOND THEATRE, The Green, Richmond, Surrey (RIC 0088). THE SPIES with Bernard Breslaw, Peter Wyngarde. M 16-W 18 May: 7.45

TOWER THEATRE, Canonbury Tower, Canonbury Place, N1 (EUS 5391). AGAMEMNON. W 18 May: 7.30

THEATRE ROYAL, Windsor, Berks (WK 61107). THE CONSTANT WIFE with Gwen Watford, Richard Bebb. Th, M, W: 7.30. F & T: 8.0. Th Mat: 2.30. Sat: 4.45, 8.0

WIMBLEDON THEATRE, SW19 (WIM 5211). CARIB SAND. Th 12 May: 2.30, 7.30. F 13 May: 7.30. Sat 14 May: 5.0, 8.15. THE SACRED FLAME with Gladys Cooper, Naunton Wayne. M 16-W 18 May: 7.30

YVONNE ARNAUD THEATRE, Millbrook, Guildford, Surrey (OGU3 60191). THE DOCTOR'S DILEMMA with Max Adrian, Eleanor Bron, Griffith Jones, George Merritt, John Woodvine. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

CLUBS

HAMPSTEAD THEATRE CLUB, 98 Avenue Road, NW3 (PRI 9301). HAPPY FAMILY by Giles Cooper, with Anthony Bate, Wendy Craig, Ronald Lewis, Moira Redmond. 8.0. Sat: 5.0, 8.15

LITTLE ANGEL, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). THE CANTERVILLE GHOST. Sat 14 May: 3.0, 5.0. Sun 15 May: 3.0. Special matinee for the very young. THE MAGIC POT & VARIETY. Sat 14 May: 11.0. Admission: Adults 5s 6d, children 4s

REPERTORY

ALDWYCH THEATRE, Aldwych, WC2 (TEM 6404)
F 13 & W 18 May: GRANDMA, UNCLE ILIKO, HILARION AND I. Author: Dumbadze and Lordkipanidze. Dir: Georgi Tovstonogov. Cast: Leningrad Gorki Theatre. 7.30. W Mat: 2.30
Sat 14, M 16 & W 17 May: THE IDIOT. Author: Feodor Dostoievsky. Dir: Georgi Tovstonogov. Cast: Leningrad Gorki Theatre. 7.30. Sat Mat: 2.30

ENGLISH STAGE COMPANY, Royal Court Theatre, Sloane Square, SW1 (SLO 1745). Th 12-Sat 14 May: THE VOYSEY INHERITANCE. Author: Harley Granville Barker. Dir: Jane Howell. Cast: Sebastian Shaw, Gwen Nelson, John Castle, Avril Elgar, Jeffry Wickham. 7.30 (ends 10.30). Sat Mat: 3.0 (ends 6.0)
T 17 & W 18 May: THEIR VERY OWN AND GOLDEN CITY. Author: Arnold Wesker. Dir: William Gaskill. Cast: Ann Firbank, George Fowe, Bernard Gallagher, Victor Henry, Ian McKellen, Gillian Martell, Sebastian Shaw, John Shepherd, William Stewart, Kate Williams. 7.30. (Previews for Members of the English Stage Society Only)

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 12 & Sat 14 May: OTHELLO. Author: Shakespeare. Dir: John Dexter. Cast: Frank Finlay, Robert Lang, Kenneth Mackintosh, Anthony Nicholls, Laurence Olivier, Joyce Redman, Shelia Reid, Maggie Smith, John Stride. 2.15 (ends 5.25)
Th 12 & Sat 14 May: JUNO & THE PAYCOCK. Author: Sean O'Casey. Dir: Laurence Olivier. Cast: Colin Blakely, Frank Finlay, Caroline John, Ronald Pickup, Joyce Redman, Madge Ryan. 7.30 (ends 10.15)
F 13 May: TRELAWNY OF THE "WELLS." Author: Arthur W Pinero. Dir: Desmond O'Donovan. Cast: Wynne Clark, Graham Crowden, Paul Curran, Barbara Hicks, Derek Jacobi, Gerald James, Edward Petherbidge, Louise Purnell, Maggie Smith, Robert Stephens. 7.30 (ends 10.15)
T 17 May: THE ROYAL HUNT OF THE SUN. Author: Peter Shaffer. Dir: John Dexter, Desmond O'Donovan. Cast: Colin Blakely, Peter Cellier, Graham Crowden, Paul Curran, Derek Jacobi, Kenneth Mackintosh, Robert Stephens, Michael Turner. 7.30 (ends 10.30)
W 18 May: LOVE FOR LOVE. Author: William Congreve. Dir: Peter Wood. Cast: Colin Blakely, Tom Kempinski, Robert Lang, Geraldine McEwan, Miles Malleson, Anthony Nicholls, Laurence Olivier, Lynn Redgrave, Joyce Redman, Madge Ryan, John Stride. 7.30 (ends 10.15)

MAKE A DATE

THURSDAY 19 MAY:
Lunch: National Outdoor Advertising lunch and awards, Europa Hotel.

FRIDAY 20 MAY:
Race Meeting: The Queen will attend a race meeting at Newbury in aid of the National Playing Fields Association.

FRIDAY 27 MAY:
Opening: Prince Philip will open the Coade Hall at Bryanston School, Blandford, Dorset.

SATURDAY 28 MAY:
Festival: 46th Annual Spring Brass Band Festival, Belle Vue, Manchester.
Sheepdog Trials: *Daily Express* International Sheepdog Trials, Hyde Park.

MONDAY 30 MAY:
(Whit-Monday)
Rally: Steam Locomotive Rally, Elham, Canterbury.

WEDNESDAY 1 JUNE:
Crusade: Billy Graham London Crusade opens Earls Court

THURSDAY 2 JUNE:
Cricket: England v. West Indies, Old Trafford, Manchester (to 7th).
Opera: The Queen Mother will attend the gala first performance *La Fille du Régiment*, Covent Garden. 8.

FRIDAY 3 JUNE:
Ball: Ski Club of Great Britain annual ball, Hurlingham Club, 8 pm – 3 am.

MONDAY 6 JUNE:
Exhibition: Paintings by mentally handicapped children, Qantas Gallery, Piccadilly.

TUESDAY 7 JUNE:
Inspection: The Queen will inspect her Bodyguard of Yeomen of the Guard in Buckingham Palace garden.

WEDNESDAY 8 JUNE:
Fair: Antique Dealers' Fair, Grosvenor House (to 23rd).

THURSDAY 9 JUNE:
Horse Show: Richmond Royal Horse Show (and 10th).
Dinner: Coaching Club dinner, Hurlingham Club.

SATURDAY 11 JUNE:
Trooping the Colour: The Queen will take the salute on her Official Birthday, Horse Guards Parade.

SUNDAY 12 JUNE:
Polo: Queen's Cup final, Windsor Great Park.

TUESDAY 14 JUNE:
Racing: Royal Ascot (to 17th).

SATURDAY 18 JUNE:
Polo: Smith's Lawn Cup final, Windsor Great Park.
Party: The Household Brigade Polo Club cocktail party.

SUNDAY 19 JUNE:
Tennis: International Lawn Tennis Reception for overseas players, Hurlingham Club.

MONDAY 20 JUNE:
Tennis: All-England Lawn Tennis Championships at Wimbledon

WEDNESDAY 29 JUNE:
Regatta: Henley Royal Regatta (to 2 July).

MONDAY 11 JULY:
Football: World Cup Football Championships, Wembley, to be attended by the Queen and Prince Philip.

TUESDAY 19 JULY:
Visit: King Hussein of Jordan and his wife will pay a state visit to London.

FILMS

FIRST FIVE: 1 Pierrot le Fou. 2 Modesty Blaise. 3 Viva Maria! 4 Morgan. 5 Fists in the Pocket.

Honesty of intention illuminates self-inflicted darkness in Guy Green's *A Patch of Blue* (A). Mr Green has always been the champion of the underdog: the half-breed *(Diamond Head)*; the mental retard *(Light in the Piazza)*; the sexual deviant *(The Mark)*. Here he takes two lame ducks under one socially self-conscious wing by pairing an underprivileged blind girl with a gentle Negro.

The characters are all either retired or rejects from the human race. The calloused prostitute (Shelley Winters), the grizzled drunk (Wallace Ford) and the Negro's ill-adjusted brother (Ivan Dixon) circle first in mutual pity and then, fatally, self-pity. The film immediately compromises its painful sincerity by equating the Negro with a blind girl and casting Sidney Poitier as her saviour. Mr Poitier is the most reliable of actors – rarely on better form than here – but are there *no* other actors in Hollywood capable of ennobling their

Steve McQueen is to visit England shortly for John Sturges' motor-racing drama "Day of the Champion."

colour? Or is it that the embarrassments of casting are minimised by the sanctity of an Oscar? And talking of Oscars, Miss Winters now plays this character in her sleep and can be seen doing it far more credibly in *Alfie*.

In Elizabeth Hartman is rediscovered the *ingénue* appeal of Yvette Mimieux in *Light in the Piazza*, but the new film is more adult and responsible in its conclusion although most of its running time is spent in shunting sympathy between the two protagonists. The girl's casual question: "What's green like?" says more about blindness than a whole sequence of bumping furniture or the overstated street sequences. The script needs more of this insight and more active prejudice to make the couple's thorny path seem anything but a yellow brick road to the Emerald City. That unfortunately, is *not* what green is like.

An amiable anachronism of a western, Gordon Douglas's re-make of *Stagecoach* (A) recreates with nostalgic affection the cheerful unreality of its distinguished predecessor, with only a violent prologue to tie it to the '60s. The legendary characters (prototypes for a 100 interim movies) are brought out of their preservative in prime condition and played with some distinction by Bing Crosby, Ann-Margret, Van Heflin and – particularly – Alex Cord.

david castell

A PATCH OF BLUE

Shelley Winters won this year's Oscar for the best supporting actress with her performance as Rose-Ann D'Arcey, the calloused prostitute, in Guy Green's "A Patch of Blue" (Ritz, Leicester Square). Elizabeth Hartman plays her blind daughter and Sidney Poitier the Negro who befriends her. The film is based on Elizabeth Kata's novel "Be Ready With Bells and Drums" and is reviewed alongside.

OPENING

A BLONDE IN LOVE (X). From the point of view of an inarticulate young girl, the Czech director, Milos Forman, with his characteristic gentle humour, examines the lack of communication between the generations, and the adolescent's search for identity in the adult world. His highly personal approach to film-making, using amateur actors, gives the film a delightful freshness. (Czech dialogue – sub-tiles. 80 min.) *Academy One, Oxford Street.* GER 2981. With: *Joseph Killian* (U). Pgm: 1.35, 3.55, 6.20, 8.50. Sun: 3.30, 5.55, 8.25. Opens 12 May

IT HAPPENED HERE (A). A semi-documentary, visualising the Nazi occupation of Britain, seen through the eyes of a young woman (Pauline Murray), who finds herself working for the Nazi authorities as a nurse. Made on an extremely limited budget, and taking eight years to complete, the two young independent directors, Kevin Brownlow and Andrew Mollo, have nevertheless succeeded in achieving a thoroughly authentic reconstruction of the period. (Sebastion Shaw. 95 min.) *London Pavilion, Piccadilly Circus.* GER 2982. 12.20, 3.20, 6.10, 9.5. Sun: 3.20, 6.10, 9.5. With: *Night Beyond Pity* (A). 11.30, 2.15, 5.5, 8.0. Sun: 2.15, 5.5, 8.0. Opens 12 May

MOMENT TO MOMENT (A). The South of France, music by Mancini and clothes by Yves St Laurent, together with the rather incredible mixture of amnesia with adultery. The director, Mervyn LeRoy, fails to inject any suspense into the proceedings, but succeeds with the soap-opera. Jean Seberg is extremely weak as the wife, but Honor Blackman gives a fine performance. (Sean Garrison. Col. 108 min.) *Odeon Kensington.* WES 0131. Opens 12 May

A PATCH OF BLUE (A). Under the entirely mistaken impression that something significant is being said about race relations, the film is a maudlin account of romance between a poor, ignorant, blind girl (Elizabeth Hartman) and a young Negro, played inevitably by Sidney Poitier. Shelley Winters plays the girl's sleazy mother in high style, and Guy Green directs. (105 min.) *Ritz Leicester Square.* GER 1234. Opens 12 May

STAGECOACH (A). Affectionate re-make of the classic Western with Alex Cord and Ann-Margaret in the roles played by John Wayne and Claire Trevor. Action-filled, pleasantly sentimental and with a scene-stealing performance from Bing Crosby. (Van Heflin, Michael Connors. Dir: Gordon Douglas. Col. 114 min.) *Carlton Haymarket.* WHI 3711. *New Victoria.* VIC 2544. Opens 12 May

WEST END

ALFIE (X). Taken from the play by Bill Naughton, and directed by Lewis Gilbert; Michael Caine plays the incredible Alfie, devoutly dedicated to a love-life that is both intensive and uncommitted, and often funny. His birds flit in and out at lightning speed – Eleanor Bron as his doctor, Shirley Anne Field as his nurse, and an overpowering rich widow (Shelley Winters). (Millicent Martin, Julia Foster, Jane Asher, Vivien Merchant. Col. 114 min.) *Plaza Piccadilly Circus.* WHI 8944. 1.0, 3.20, 5.50, 8.20 (Sat only: 11.30 pm). Sun: 3.0, 5.30, 8.0

ALPHAVILLE (A). Jean-Luc Godard's transformation of images from a comic strip into a stylistic masterpiece with dazzling photography by Coutard. Lemmy Caution (Eddie Constantine), disguised as a reporter for *Figaro-Pravda,* is sent on a mission to Alphaville – city of technocrats. (Anna Karina, Akim Tamiroff. Col. 98 min.) *Paris Pullman, Drayton Gardens.* FRE 5898

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. An account of the Battle of the Ardennes with Henry Fonda and Robert Ryan for the American heroes and Robert Shaw as a suitably poker-faced German villain. (Dana Andrews. Dir: Ken Annakin. Col. 163 min.) *Casino Old Compton Street,* W1. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 1.55. Sun: 4.30, 7.50

BING CROSBY IN CINERAMA'S RUSSIAN ADVENTURE (U). Bing Crosby plays host on a trip round Russia with musical interludes. (Col. Cinerama). *Coliseum St Martin's Lane.* TEM 3161. 2.0. 5.15, 8.30 (Sat only: 11.45 pm). Sun: 4.0, 7.30

BORN FREE (U). Tasteful and relatively faithful adaptation of Joy Adamson's runaway best-seller. Virginia McKenna makes a long-promised comeback as the woman who raises a lioness from a helpless cub and trains it to the point where its own domesticity is a danger to survival. (Bill Travers, Geoffrey Keen. Dir: James Hill. Col. 99 min. Royal Film of 1966.) *Columbia Shaftesbury Avenue.* REG 5414. 12.25, 2.29, 4.38, 6.47, 9.1. Sat: 11.29 pm. Sun: 3.59, 6.8, 8.27

DARLING . . . (X). The director, John Schlesinger, attempts to lay bare the decadence of contemporary life, and succeeds only in misplaced, rather aimless bitterness. Julie Christie is lamentably miscast as the young model who ends up carrying the Italian Prince. Dirk Bogarde gives a splendid performance as the television reporter with whom she has an affair. (Laurence Harvey. 127 min.) *Windmill, Great Windmill Street.* GER 7413.

DOCTOR ZHIVAGO (A). The extremely ambitious, long-awaited production of Boris Pasternak's novel, directed by David Lean, with screenplay by Robert Bolt. With Omar Sharif as Yuri Zhivago and Julie Christie as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay, Alec Guinness. Col. 193 min.) *Empire Leicester Square.* GER 1234. 2.30, 7.30 (Sat only: 11.30 pm). Sun: 3.0, 7.30

FANTASIA (U). Another revival of Walt Disney's ever-popular cartoon experiment, made in 1941, and consisting of a visual interpretation of various well-known pieces of music, ranging from a Bach Fugue to Stravinsky's *Rite of Spring.* Parts of the film show Disney at his most inventive, and the hippopotami in *The Dance of the Hours* steal the show. (Leopold Stokowski & the Philadelphia Orchestra. Dir: Walt Disney. Col. 126 min.) *Studio One, Oxford Street,* GER 3300

FISTS IN THE POCKET (X). The first film of an extraordinary new talent, Marco Bellocchio. It examines the assertive strivings of a young adolescent, Sandro (Lou Castle), for manhood and independence, against the background of his decaying bourgeois family, doomed to epilepsy. The mounting, uncontrollable anguish and destruction is brilliantly conceived and executed. (Paola Pitagora. 115 min). *Academy Two, Oxford Street.* GER 5129. With: *Wholly Communion* (A). Pgm: 12.30, 3.5, 5.45, 8.30. Sun: 5.15, 8.0

THE GREAT RACE (U). Extravagantly slapstick comedy involving a car race from New York to Paris, via Siberia, with Jack Lemmon as the villain and Tony Curtis as the spoof hero. Blake Edwards's feeblest screenplay, but with a good sense of the period. While determined to be a lot of fun, it merely proves conclusively that Cinerama and comedy don't mix. (Col. 153 min.) *Astoria Charing Cross Road.* GER 5385. 2.30, 8.0. Sun: 4.0, 8.0

A MAN COULD GET KILLED (U). James Garner arrives in Lisbon, to find himself mistaken for a secret agent. With his usual engaging bewilderment, he is drawn into a web of intrigue, moving from one crazy situation to another, and one moment attempting to prove his innocence, the next, aided and abetted by the wiles of Melina Mercouri into smuggling. Directed by Cliff Owen, and based on David Esdaile Walker's *Diamonds for Danger.* (Col. 97 min.) *Liecester Square Theatre.* WHI 5252. 1.45, 4.10, 6.35, 9.0. Sun: 4.10, 6.35, 9.0

MODESTY BLAISE (A). Joseph Losey's first excursion into strip cartoon cinema, elegantly mounted and directed with great flair. Monica Vitti is a surprisingly animated Modesty and Dirk Bogarde superb as the arch-villain. (Terence Stamp. Col. 120 min.) *Odeon Leicester Square.* WHI 6111. 12.55, 3.30, 6.10, 8.45. Sun: 3.20, 5.35, 8.15

MONSIEUR HULOT'S HOLIDAY (U). Jacques Tati's now classic comedy about the misadventures of a gauche French bachelor on holiday. The comedy of mime and manners puts Tati in the forefront of contemporary film comedians. (Nathali Pascaud. Dir: Jacques Tati. France. 1951/52. 90 min.) *Prince Charles Theatre, Leicester Place, W1.* GER 8181. 12.55, 3.40, 6.30, 9.30 (Sat only: 12.15 am). Sun: 3.30, 6.20, 9.10. (Check with cinema.)

MORGAN – A SUITABLE CASE FOR TREATMENT (A). Morgan Delt (David Warner), a gentle confused dreamer, a failed artist, abandoned by his wife, has a strange affinity with gorillas, and escapes from reality with fantasies of Tarzan and King Kong. Directed by Karel Reisz, with a whole host of cinematic stunts, from the story and television play by David Mercer, with Vanessa Redgrave, Irene Handl and Bernard Bresslaw. (97 min.) *Berkeley, Tottenham Court Road.* MUS 8150

MY FAIR LADY (U). Lavish, if not cloying, direction of the Lerner and Loewe musical by George Cukor with Edwardian décor by Cecil Beaton. Rex Harrison carries the film along with commanding style, with Audrey Hepburn as a spirited, though rather inadequate, Eliza. Great vitality, but played a little too safe. (Stanley Holloway, Wilfrid Hyde White. Col. Super-Panavision. 185 min.) *Warner Leicester Square,* W1. GER 3423. 2.30, 7.45. Sat: 2.30, 7.45, 11.45. Sun: 3.0, 7.15. *Royalty Kingsway,* WC2. HOL 8004. 2.45, 8.0. Sun: 3.15, 7.30

OTHELLO (U). Faithful and technically accomplished record of the National Theatre production with Laurence Olivier giving a performance that salutes greatness as the Moor. It is the magnificence of the performances that finally quells the doubts about the theatrical claustrophobia of the film. (Maggie Smith, Frank Finlay and other members of the National Theatre of Great Britain. Col. 170 min.) *Odeon Haymarket.* WHI 2738. 2.30, 7.30. Sat: 12.30, 4.5, 7.45. Sun: 4.30, 8.0

OUR MAN FLINT (A). Director Daniel Mann endeavours to outspoof Bond in what becomes a tiresome use of gimmickry, with quite serious undercurrents of nastiness. James Coburn is less endearing than Connery as secret agent Flint. (Lee J Cobb. Col. 108 min.) *Rialto Coventry Street.* GER 3488. 1.20, 3.50, 6.20, 8.50. Sun: 3.40, 6.15, 8.50. (Check with cinema)

PIERROT LE FOU (X). Jean-Luc Godard's first excursion into colour, with the story based on the novel *Obsession* by Lionel White. Pierrot (Jean-Paul Belmondo) runs away from his wife, and meets his former love, Marianne (Anna Karina). The lyricism of their love affair on the Riviera is juxtaposed with the violence and betrayal of the world around them. (Col. 100 min.) *Cameo-Poly, Upper Regent Street.* LAN 1744. Pgm 12.45, 3.10, 5.40, 8.10. Sun: 3.35, 5.55, 8.20. (Check with cinema)

SOUND OF MUSIC (U). Robert Wise's three-hour version of the Rodgers & Hammerstein musical, with hosts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews another wholesome governess. (Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min) *Dominion Tottenham Court Road,* W1. MUS 2176. 2.30, 8.0. Sun: 4.30. 8.0

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). A slender pretext for collecting together a whole host of international stars for an air race between London and Paris There are some pleasant enough shots of early aeroplanes, but little or no feeling for comic effect. (Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel. Col. Todd-AO. 130 min.) *Metropole Victoria.* VIC 4673. 2.30, 8.0. Sun: 4.30, 8.0

VIVA MARIA (A). Louis Malle, the director, has seized the opportunity to show off the entirely disparate talents of Mesdames Jeanne Moreau (Maria I) and Brigitte Bardot (Maria II), in a gay and amusing story about two song-and-dance girls who become embroiled in a revolution. (George Hamilton. Col. 120 min.) *Curzon Cinema, Curzon Street,* W1. GRO 3737. 1.45, 4.5, 6.25, 8.50 (Sat only: 11 pm). Sun: 3.45, 6.10, 8.30

THE WAR GAME (X). Peter Watkin's hotly debated film about the effects of nuclear warfare on the population of London proves gripping, intelligent, though not without the occasional moment of bathos. Understandably, its television origins leave it slightly unsuited to the larger screen. (50 min.) *Gala Royal Marble Arch,* AMB 2345, and *La Continentale Tottenham Court Road,* MUS 4193. 1.0, 1.50, 4.0, 6.15, 8.25. Sun: 4.0, 6.15, 8.25, and full supporting programme.

WOMAN IN WHITE (X). (Marie-José Nat. Dir: Claude Autant-Lara. 110 min.) With: *Island of Shame* (X). *Cameo-Royal,* Charing Cross Road. WHI 6915

GENERAL RELEASE

† *Second feature varies:* * *Sunday programme differs*

RANK RELEASE NORTH

Until Sat: RIDE BEYOND VENGEANCE (X). Full supporting programme.

Ned Wynn completes three generations of cinematic Wynns with a role in "Stagecoach."

From Sun: STAGECOACH (A). Affectionate re-make of the classic Western with Alex Cord and Ann-Margret in the roles played by John Wayne and Claire Trevor. Action-filled, pleasantly sentimental and with a scene-stealing performance from Bing Crosby as the inebriated doctor. (Bob Cummings, Van Heflin. Dir: Gordon Douglas. Col. 114 min). With **The Murder Game** (A).

Acton Odeon
Camden Town Odeon
Chelsea Odeon
Dalston Odeon
Ealing Walpole
East Ham Odeon
Edgware Road Odeon
Edmonton Regal
Forest Gate Odeon
Hackney Pavilion
*__Hammersmith__ Odeon (Sun: 15 May. Stage: Johnny Cash)
Harlesden Odeon
Hendon Gaumont
Highgate Odeon
Holloway Odeon
Islington Odeon
Kensal Rise Odeon
Kilburn State
Kingsbury Odeon
King's Cross Odeon
Leyton Odeon
Mile End Road Odeon
Muswell Hill Odeon
Park Royal Odeon
Shepherd's Bush Odeon
Southgate Odeon
Swiss Cottage Odeon (Not T 17 May: Royal Philharmonic Orchestra)
Temple Fortune Odeon
Tottenham Palace
Walham Green ABC
Walthamstow Granada
Wembley Odeon
Westbourne Grove Odeon
Wood Green Odeon

RANK RELEASE SOUTH

Until Sat: FRANKIE AND JOHNNY (U). Full supporting programme.

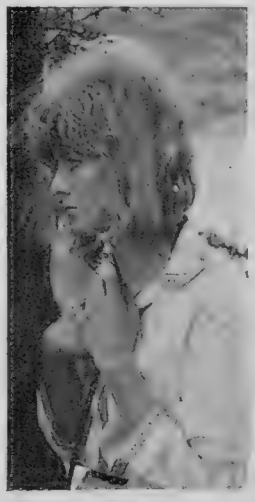
Newcomer Kathryn Hays starts a promising film career in "Ride Beyond Vengeance."

From Sun: RIDE BEYOND VENGEANCE (X). A man leaves his wife to search for gold and returns nine years later to face hostility from the townsfolk. Post-Freudian analysis is grafted gratuitously on to a pre-Freudian story and the censor has been uncommonly generous with the scenes of victims attacked with a red-hot branding iron. Chuck Connors has not yet achieved the stature to carry the film on his own, and there is little help from the rest of the cast. (Chuck Connors, Michael Rennie, Joan Blondell, Gloria Grahame, Gary Merrill, Bill Bixby. Dir: Bernard McEveety. Col. 100 min). With: **That Man in Istanbul** (A).

Balham Odeon
Brentwood Odeon (Until Sat: Licensed to Kill (A) and full supporting programme).
Brixton Astoria
Bromley Odeon (Until Sat: Irma La Douce (X) and full supporting programme).
Camberwell Odeon
Clapham Junction Imperial
Croydon Odeon
*__Deptford__ Odeon
East Dulwich Odeon
Greenwich Granada (Not F 13 or W 18 May)
Lewisham Odeon
Old Kent Road Astoria
Penge Odeon
Putney Odeon
Richmond Odeon
South Norwooddeo On
Sydenham Granada
Thornton Heath Granada
Tooting Granada
Well Hall Odeon
Wimbledon Odeon

ABC RELEASE NORTH

Until Sat: ALFIE (X). Full supporting programme.



All washed up? Vanessa Redgrave is far from that in "Morgan – A Suitable Case for Treatment."

From Sun: MORGAN – A SUITABLE CASE FOR TREATMENT (A). Morgan Delt (David Warner), a gentle, confused dreamer, a failed artist, abandoned by his wife, has a strange affinity with gorillas, and escapes from reality with fantasies of Tarzan and King Kong. "If I had been planted in the womb of a chimpanzee," he moans, "none of this would have happened." Directed by Karel Reisz, with a whole host of cinematic stunts, from the story and television play by David Mercer, with Vanessa Redgrave, Irene Handl and Bernard Bresslaw. (97 min). With: **The Spy Killers** (A).

Acton Granada
Bayswater ABC
Bowes Park Ritz
Camden Town Plaza
Clapton ABC
Ealing ABC
†__Edmonton__ Granada
Essex Road ABC
Finchley Gaumont
Golders Green ABC
Hackney ABC
Hammersmith ABC
Harringay ABC
Haverstock Hill Odeon
Holloway ABC
Kensal Rise Palace
Kentish Town ABC
Kilburn Essoldo
*†__King's Cross__ Century
Leyton ABC
Manor Park Coronation
Mile End Road ABC
Muswell Hill ABC
Neasden Ritz
Shepherd's Bush Essoldo
Stratford ABC
Stoke Newington ABC
Tottenham Florida
Upton Park ABC
Wembley ABC
Whalebone Lane Odeon

ABC RELEASE SOUTH

Until Sat: ALFIE (X). Full supporting programme.

Shelley Winters, seen, as Michael Caine comments in "Alfie," in beautiful condition.

From Sun: ALFIE (X). Second Week. Taken from the play by Bill Naughton, and directed by Lewis Gilbert; Michael Caine plays the incredible Alfie, devoutly dedicated to a love-life that is both intensive and uncommitted, and often very funny. His birds flit in and out at lightning speed – Eleanor Bron as his doctor, Shirley Anne Field as his nurse, and an overpowering rich widow, Shelley Winters. Gilbert overplays the tiresome and rarely successful device of having the central character sten outside to address the camera and take the audience into his confidence. And, although Naughton's script is colloquial and often very funny, it swiftly falls into the pattern of relying on one good pub joke every quarter hour. (Millicent Martin, Julia Foster, Jane Asher, Col. 114 min). With: **Face of a Stranger** (A).

Balham Ritz
Beckenham ABC
Blackheath ABC
Brixton ABC
Camberwell ABC
Catford ABC
Clapham Granada
Croydon ABC
Crystal Palace Granada
Elephant and Castle Theatre
Forest Hill Capitol
Lewisham Rex
Old Kent Road ABC
Peckham Odeon
Putney ABC
Streatham ABC
Tooting ABC
Wandsworth Road Granada (Not M 16 or W 18 May: Bingo)
Wimbledon ABC

OTHER FILMS

A guide to local cinemas showing off-circuit programmes. The numbers cross-refer to films listed in the sections below. Readers should not be distracted by a jump in the sequence of numbers. This only indicates a late programme change

DISTRICT DIRECTORY

Baker Street Classic. 35, 51, 77.
Brixton Classic. 5, 94.
***Brixton Granada.** 6, 81, 83.
***Camberwell Grand.** 38, 66.
Charing Cross Road Jacey. 55.
Chelsea Classic. 43, 47.
Chelsea Essoldo. 20, 44.
***Clapton Kenninghall.** 72, 88, 99.
Croydon Classic. 24, 54, 98.
Dalston Classic. 13, 96.
Ealing Odeon. 41.
***East Ham Granada.** 46, 73.
Edgware Road ABC. 100, 101.
***Finchley Rex.** 17, 19, 56.
***Finsbury Park Astoria.** 65, 68, 69, 91
Fulham Road ABC. 100, 101.
Golders Green Ionic. 53, 79.
Great Windmill Street Came Moulin. 30.
Hackney Essoldo. 50.
***Hammersmith Broadaway.** 76, 86.
Hampstead Classic. 37, 78.
Hampstead Everyman. 52, 75.
Harlesden Coliseum. 3, 89.
Harringay Curzon. 63, 86.
***Harrow Road Prince of Wales.** 9, 6
Hendon Gala. 32, 33.
Hendon Odeon. 41.
***Highams Park Regal.** 21, 87.
***Islington Rex.** 6, 61.
Kilburn Classic. 14, 18, 23, 29.
***Kilburn Grange.** 57, 60, 68, 86.
Leytonstone Rialto. 15, 26, 95.
Marble Arch Jacey. 48.
Morden Odeon. 88, 95.
Notting Hill Classic. 16, 42, 50.
Notting Hill Gaumont. 95.
***Notting Hill Imperial Playhous** 2, 11.
Oxford Street Cinephone. 39.
Paddington Essoldo. 8.
Palmers Green Queen's Hall. 3 88, 99.
Piccadilly Circus Classic. 25, 53.
Piccadilly Jacey. 39.
Praed Street Classic. 10, 28, 90.
Putney Globe. 36.
Queensbury Essoldo. 61, 86.
***Raynes Park Rialto.** 17, 27.
Richmond Gaumont. 92, 95.
***St Pancras Tolmer.** 4, 12.
***Southfields Plaza.** 20, 50.
Stamford Hill Odeon. 41.
***Stepney Essoldo.** 1, 70.
Stepney Odeon. 7.
Stockwell Classic. 59, 67, 77.
Stoke Newington Coliseum. 58, 82.
Streatham Odeon. 74, 88, 95.
Tooting Astoria. 64, 80.
Tooting Bec Classic. 31, 40, 45.
Victoria Biograph. 93, 97.
Victoria Cameo. 34.
Waterloo Station Classic. 71, 85.
Westbourne Grove International Film Theatre. 22, 49.

ADVENTURE

1 **Against All Flags** (U). Errol Flynn. Maureen O'Hara. Until Sat: Stepney Essoldo. With: The Flame of Araby (U)
2 **Constantine the Great** (A). From Mon: Notting Hill Imperial Playhouse. With: Devil's Agent (A)
3 **Death Drums Along the River** (U). Richard Todd, Marianne Koch. Until Sat: Harlesden Coliseum. With: Treasure of Silver Lake (U)
4 **Flight from Ashiya** (A). Yul Brynner, Richard Widmark. From Mon: St Pancras Tolmer. With: 24 Hours to Kill (U)
5 **Francis of Assisi** (U). Bradford Dillman, Dolores Hart. Until Sat: Brixton Classic. With: Tess of the Storm Country (U)

6 **Goliath, King of the Slaves** (U). Gordon Scott. Until Fri: Brixton Granada (Sat: Wrestling). Until Sat: Islington Rex. With: Tiger of Terror (U)

7 **Magnificent Adventurer** (A). Brett Halsey. Until Sat: Stepney Odeon. With: Gunsmoke (U)

8 **Major Dundee** (A). Charlton Heston, Richard Harris. Until Sat: Paddington Essoldo. With: Hell Cats of the Navy (U)

9 **Seven Slaves Against Rome** (U) Roger Browne, Scilla Gabel. Until Sat: Harrow Road Prince of Wales. With: Doomsday at 11 (U)

10 **Snows of Kilimanjaro** (A). Gregory Peck, Ava Gardner. Until Sat: Praed Street Classic. With: High Vermilion (A)

11 **Swordsmen Three** (U). Guy Stockwell, Gloria Milland. Until Sat: Notting Hill Imperial Playhouse. With: No Time to Kill (A)

12 **That Man from Rio** (U). Jean-Paul Belmondo, Jean Servais. Until Sat: St Pancras Tolmer With: Red Badge of Courage (U)

13 **Untamed** (A). Tyrone Power, Susan Hayward, Richard Egan, Rita Moreno. From Sun: Dalston Classic. With: Fury of the Vikings (A)

14 **Viva Zapata** (A). Marlon Brando, Anthony Quinn, Jean Peters. From Sun: Kilburn Classic. With: The General (U)

COMEDIES

15 **Alfie** (X). Michael Caine, Millicent Martin. Until Sat: Leytonstone Rialto. With: Face of a Stranger (A)

16 **The Bargee** (A). Harry H Corbett, Hugh Griffith, Eric Sykes. From Sun: Notting Hill Classic

17 **Doctor in Clover** (A). Leslie Phillips, James Robertson Justice, Arthur Haynes. Until Sat: Finchley Rex. With: Grass is Greener (A). Raynes Park Rialto. With: Dateline Diamonds (U)

18 **The General** (U). Buster Keaton. From Sun: Kilburn Classic. With: Viva Zapata (A)

19 **The Grass is Greener** (A). Robert Mitchum, Cary Grant, Jean Simmons, Joan Greenwood. Until Sat: Finchley Rex. With: Doctor in Clover (A)

20 **Great St Trinian's Train Robbery** (U). Frankie Howerd, Dora Bryan. Until Sat: Southfields Plaza. From Sun: Chelsea Essoldo. With: San Ferry Ann (U)

21 **Lady L** (A). Sophia Loren, Paul Newman, David Niven. From Mon: Highams Park Regal. With: The Money Trap (U)

22 **No Questions On Saturday** (U). Robert Hirsch. Until Sat: Westbourne Grove International Film Theatre. With: 38-24-36 (X)

23 **Peter and Pavla** (A). Ladislav Jakim, Pavla Martinkova. (Czech dialogue, English sub-titles.) Until Sat: Kilburn Classic. With China (U)

24 **A Place to Go** (A). Rita Tushingham, Mike Sarne. From Sun: Croydon Classic. With: The Last Sunset (A)

25 **Room Service** (U). The Marx Brothers. From Sun: Piccadilly Circus Classic

26 **Two Way Stretch** (U). Peter Sellers, Wilfred Hyde White, Liz Fraser. From Sun: Leytonstone Rialto. With: Cat Ballou (A)

27 **The Ugly Dachshund** (U). Suzanne Pleshette, Dean Jones. From Mon: Raynes Park Rialto. With full supporting programme

28 **We Joined the Navy** (U). Kenneth More, Lloyd Nolan, Joan O'Brien. From Sun: Praed Street Classic. With: The Desert Rats (U)

DOCUMENTARY

29 **China** (U). Until Sat: Kilburn Classic. With: Peter and Pavla (A)

30 **Naked World of Harrison Marks** (A). Great Windmil Street Cameo Moulin

31 **Secrets of the Nazi War Criminals** (X). From Sun: Tooting Bec Classic. With: Lord of the Flies (X)

32 **Secret Paris** (X). Until Sat: Hendon Gala. With: Have Another Bier (A)

33 **Tabu** (X) From Sun: Hendon Gala. With: Reluctant Nudist (A)

DRAMA

34 **Boccaccio 70** (X). Anita Ekberg, Sophia Loren, Romy Schneider. Until Sat: Victoria Cameo

35 **Compulsion** (A). Orson Welles, Diane Varsi, Dean Stockwell, Bradford Dillman. Until Sat: Baker Street Classic. Late show Sat: 11.15 pm

36 **Confessor for a Bad Girl** (X). Second week: Putney Globe. With: Sin Syndicate (X)

37 **Darling . . .** (X). Julie Christie, Dirk Bogarde, Laurence Harvey. Until Sat: Hampstead Classic. With: To Have and to Hold (A). Palmers Green Queen's Hall. With: Sparrows Can't Sing (A)

38 **Frustration** (X). Ingrid Thulin, Paul Hubschmidt. From Mon: Camberwell Grand. With: Always When Night Falls (X)

39 **Galia** (X). Mireille Dorc. Oxford St Cinephone, Piccadilly Jacey. With: Lifetime of Comedy (U)

40 **Girl With the Green Eyes** (X). Rita Tushingham, Peter Finch. Until Sat: Tooting Bec Classic. With: Jane Eyre (A)

41 **Greatest Story Ever Told** (U). Max von Sydow. Charlton Heston. Second week: Ealing Odeon, Hendon Odeon, Stamford Hill Odeon

42 **Ivan the Terrible** (A), part I. Russian dialogue, with English sub-titles. Fri 13 May only: Notting Hill Classic 11.15 pm

43 **Jules and Jim** (X). Jeanne Moreau, Oskar Werner, Henri Serre. (French dialogue with English sub-titles.) From Sun: Chelsea Classic

44 **Life at the Top** (X). Laurence Harvey, Jean Simmons, Honor Blackman. Until Sat: Chelsea Essoldo. With: Vanishing Busker (U)

45 **Lord of the Flies** (X). From the novel by William Golding. From Sun: Tooting Bec Classic. With: Secrets of the Nazi War Criminals (X)

46 **The L-Shaped Room** (X). Tom Bell, Leslie Caron. From Mon: East Ham Granada. With: Live Now, Pay Later (A)

47 **Manchurian Candidate** (A). Frank Sinatra, Laurence Harvey. Until Sat: Chelsea Classic. Late show Sat: 11.30 pm

48 **Morianna** (X). Anders Henrikson. Marble Arch Jacey

49 **The Procurer** (X). Tarsuo Umemija, Mako Midori. From Sun: Westbourne Grove International Film Theatre. With: Sweet Sound of Death (X)

50 **Room at the Top** (X). Heather Sears, Simone Signoret, Laurence Harvey. Until Sat: Notting Hill Classic. From Sun: Hackney Essoldo. From Mon: Southfields Plaza. With: Never Let Go (A). (Southfields & Hackney only)

51 **The Servant** (X). James Fox, Dirk Bogarde. From Sun: Baker Street Classic

52 **Smog** (U). Annie Girardot, Renato Salvatori. Until Sun: Hampstead Everyman

53 **The Trials of Oscar Wilde** (X). Peter Finch, James Mason. Until Sat: Piccadilly Circus Classic. From Sun: Golders Green Ionic. With: Romanoff and Juliet (U). (Golders Green only)

54 **Vice and Virtue** (X). Annie Girardot, Catherine Deneuve. (French dialogue with English sub-titles.) Until Sat: Croydon Classic. With: Passenger (X)

55 **Who Wants to Sleep?** (X) Charing Cross Road Jacey

56 **Zorba the Greek** (X). Anthony Quinn, Alan Bates, Lila Kedrova. From Mon: Finchley Rex. With: Divorce, Italian Style (A)

HORROR

57 **Beast With a Million Eyes** (A). Paul Birch, Lorna Thayer. Wed 18 May only: Kilburn Grange. With: The Brain Eaters (X)

58 **The Birds** (X). Rod Taylor, Tippi Hedren. From Sun: Stoke Newington Coliseum. With: Day of the Triffids (X)

59 **Day the Earth Stood Still** (U). Michael Rennie, Patricia Neal. Until Sat: Stockwell Classic. With: First Men in the Moon (U)

60 **Day the World Ended** (X). Richard Denning, Lori Nelson. T 17 May only: Kilburn Grange. With: Blood is my Heritage (X)

61 **Dracula, Prince of Darkness** (X). Christopher Lee. From Sun: Queensbury Essoldo. From Mon: Islington Rex. With: Plague of the Zombies (X)

62 **Frankenstein Meets the Wolfman** (X). Ilona Massey, Patric Knowles. From Mon: Harrow Road Prince of Wales. With: Tarantula (X)

63 **House of Wax** (X). Frank Lovejoy, Vincent Price. From Sun: Harringay Curzon. With: Phantom of the Rue Morgue (X)

64 **House on Haunted Hill** (X). Vincent Price, Carol Ohmart. From Sun: Tooting Astoria. With: Frankenstein 1970 (X)

65 **Invasion of the Hell Creatures** (X). Gloria Castillo, Steve Ferrell. M 16 May only: Finsbury Park Astoria. With: The Terror of Dr Hichcock (X)

66 **Quick and the Dead** (A). Larry Mann, Victor French. Until Sat: Camberwell Grand. With: Fifth Battalion (U)

67 **Revenge of Frankenstein** (X). Peter Cushing. From Sun: Stockwell Classic. With: Cape Fear (X)

68 **Screaming Skull** (X). John Hudson, Peggy Weber. Mon 16 May only: Kilburn Grange. W 18 May only: Finsbury Park Astoria. With: Cage of Doom (X)

69 **Teenage Frankenstein** (X). Phyllis Coates, Whit Bissell. Tues 17 May only: Finsbury Park Astoria. With: Horror (X)

70 **War of the Zombies** (A). Ettore Manni, John Barrymore Jr. From Mon: Stepney Essoldo. With: Shotgun (A)

MUSICALS

71 **Evergreen** (A). Jessie Matthews, Sonnie Hale. From Sun: Waterloo Station Classic

72 **Fun in Acapulco** (U). Elvis Presley, Ursula Andress. From Mon: Clapton Kenninghall. With: Visit to a Small Planet (U)

73 **High Society** (A). Frank Sinatra, Bing Crosby, Grace Kelly. Until Sat: East Ham Granada. With: Company of Cowards (A)

74 **Romeo and Juliet** (U). Bolshoi Ballet Company. Th 12 May only: Streatham Odeon. With: Cinderella (U)

THRILLERS

75 **Les Bas-Fonds** (A). Jean Gabin, Louis Jouvet, Suzy Prim. From Mon: Hampstead Everyman

76 **Brute Force** (A). Burt Lancaster. From Mon: Hammersmith Broadway. With: How to Undress in Public without Undue Embarrassment (X)

77 **Cape Fear** (X). Gregory Peck, Robert Mitchum. F 13 May only: Baker St Classic 11.15 pm. From Sun: Stockwell Classic. With: Revenge of Frankenstein (X). (Stockwell only)

78 **The Collector** (X). Terence Stamp, Samantha Eggar. From Sun: Hampstead Classic. With: A Home of Your Own (U)

79 **Charade** (A). Audrey Hepburn, Cary Grant. Until Sat: Golders Green Ionic. With: Tiara Tahiti (U)

80 **Espionage in Lisbon** (U). Brett Halsey, Francesco Rosano. Until Sat: Tooting Astoria. With: Day of Vengeance (U)

81 **Hot Enough for June** (A). Dirk Bogarde, Sylva Koscina, Robert Morley. From Mon: Brixton Granada. With: The Ipcress File (A)

82 **Incognito** (U). Eddie Constantine. Until Sat: Stoke Newington Coliseum. With: Bamboo (U)

83 **The Ipcress File** (A). Michael Caine. From Mon: Brixton Granada. With: Hot Enough for June (A)

85 **Paradine Case** (A). Gregory Peck, Alida Valli, Ann Todd, Charles Laughton. Until Sat: Waterloo Station Classic

86 **The Spy Who Went into Hell** (A). Ray Danton, Pascale Petit. Until Sat: Queensbury Essoldo. With: Blood on the Arrow (U). Kilburn Grange. With: Gunpoint (U). Hammersmith Broadway. With: Gold of the Seven Saints (U). Harringay Curzon. With: Last of the Badmen (U)

87 **A Study in Terror** (X). John Neville, John Fraser, Donald Houston. Until Sat: Highams Park Regal. With: London in the Raw (X)

88 **That Man in Istanbul** (A). Horst Buchholz, Marie Adorf. Until Sat: Clapton Kenninghall, Palmers Green Queen's Hall. With: Ride Beyond Vengeance (X). From Sun: Morden Odeon, Streatham Odeon. With: Cat Ballou (A). (Streatham: not Th 12 May: Romeo and Juliet (U)

89 **Thunderball** (A). Sean Connery. From Sun: Harlesden Coliseum. With: Behave Yourself (A)

WAR

90 **The Desert Rats** (U). Richard Burton, James Mason, Robert Newton. From Sun: Praed Street Classic. With: We joined the Navy (U)

91 **The Great Escape** (U). James Garner, Steve McQueen. Until Sat: Finsbury Park Astoria.

92 **H.M.S. Defiant** (U). Alec Guinness, Dirk Bogarde. Until Sat: Richmond Gaumont. With: Cat Ballou (A)

93 **OSS 117** (A). Kerwin Matthews, Henri-Jacques Huet. From Sun: Victoria Biograph. With: Brain Machine (A)

94 **633 Squadron** (A). Cliff Robertson, George Chakiris. From Sun: Brixton Classic. With: Out of the Fog (A)

WESTERNS

95 **Cat Ballou** (A). Lee Marvin, Jane Fonda. Until Sat: Richmond Gaumont. With: H.M.S. Defiant (U). Notting Hill Gaumont. With: A Home of Your Own (U). From Sun: Leytonstone Rialto. With: Two Way Stretch (U). Morden Odeon, Streatham Odeon. With: That Man in Istanbul (A). (Not Streatham Th 12 May: Romeo & Juliet (U) and Cinderella (U)

96 **Cowboy** (U). Glenn Ford, Jack Lemmon. Until Sat: Dalston Classic. With: Walking my Baby Back Home (U)

97 **Gunfight at the O.K. Corral** (A). Kirk Douglas, Burt Lancaster. Until Sat: Victoria Biograph. With: Ambush (A)

98 **The Last Sunset** (A). Rock Hudson, Kirk Douglas, Dorothy Malone. From Sun: Croydon Classic. With: A Place to Go (A)

99 **Ride Beyond Vengeance** (X). Chuck Connors, Michael Rennie. Until Sat: Clapton Kenninghall, Palmers Green Queen's Hall. With: That Man in Istanbul (A)

PRE-RELEASE

100 **Morgan—a Suitable Case for Treatment** (A). Vanessa Redgrave, David Warner, Irene Handl. Until Sat: Fulham Rd ABC, Edgware Rd ABC. With: The Spy Killers (A)

101 **Our Man in Marrakesh** (U). Tony Randall, Senta Berger, Herbert Lom. From Sun: Fulham Rd ABC, Edgware Rd ABC

CINEMA CLUBS

Academy Cinema Club, 167 Oxford St, W1 (GER 8819). Th 12 May: La Notte. 6.0, 8.30
From F 13 May: Ugetsu Monogatari. 6.0, 8.30. Sat & Sun: 3.30, 6.0, 8.30

National Film Theatre, South Bank, Waterloo Rd, SE1 (WAT 3232). Th 12 May: Marius. 6.15, 8.45
F 13 May: Ordet. 6.15, 8.45
Sat 14 & Sun 15 May: Marius. 4.0, 6.30, 9.0
M 16 May: Way Out West. 6.15, 8.30
T 17 May: Lower Depths. 6.15, 8.40
W 18 May: Faisons Un Rêve. 6.15, 8.30

FILMS IN FLIGHT

TWA East/West-bound. Until Sat: Made in Paris. Ann-Margret, Louis Jordan. From Sun: Inside Daisy Clover. Natalie Wood.

PAN-AM. East-bound. Made in Paris. Ann-Margret, Louis Jourdan.

West-bound: The Great Race. Natalie Wood, Jack Lemmon, Tony Curtis

BOOKS

FIRST FIVE: 1 The Microcosm by Maureen Duffy. 2 Lucinda by Charlotte Bingham. 3 A Dandy in Aspic by Derek Marlowe. 4 We Came as Children by Karen Gershon. 5 Before the Armada by R B Wernham.

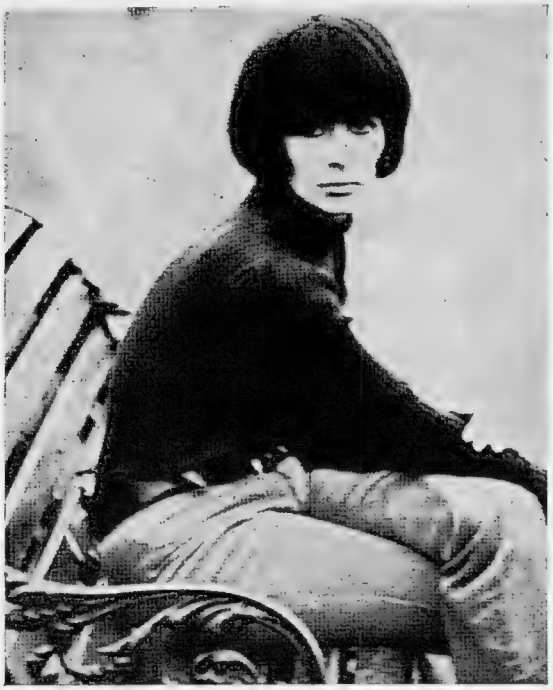
Maureen Duffy, a writer who has been gaining increasing recognition, publishes her third novel this week. Her first novel was about a child's relationship with its mother, her second, a marriage narrated from the male point of view. Her new book, *The Microcosm* (Hutchinson, 16 May), is described unsensationally on the jacket as a novel whose "main characters are all women . . . (and which) deals with their relationships as they grow and as they disintegrate." The women, Matt, Steve, Marie, Cathy and Sadie, are homosexual. The story is narrated from the point of view of each in turn, and, in the opening section, it is clear that considerable attention is demanded from the reader. Matt, for instance, narrates events not only from her own point of view, but as she feels someone else – another girl, a classical writer, even a 19th-century missionary-type anthropologist – would see them. Stylistic changes abound, and the narrator is variously "he" or "she" according to the point of view. Miss Duffy explains: "She thinks of herself as 'he,' but other people usually call him 'she.'" The dialogue is authentic, and so are the case histories. The author spent nearly two years note-taking, tape-recording, pinning people in corners and asking them about their lives.

Chatto & Windus to publish paperbacks in September. Authors include Proust and Huxley.

The Microcosm could be hailed as England's answer to Violette Leduc, or even to Mary McCarthy's *The Group* – she has worked "to get all the voices, the individual modes of expression, and to make the links, but not to make them too obvious." She says: "I don't know whether there will be an outcry or complete silence. I hope there will be an outcry. I am tired of the 'ordinary novel' – the competent tale which isn't anything else. I'd rather make mistakes but feel I was trying to expand and feel."

A complete contrast in style is Charlotte Bingham's first novel, *Lucinda* (Heinemann, 16 May). Miss Bingham writes to amuse. After her highly successful account of the deb scene, she sat down to write a *serious* novel, but she has thrown it in the dustbin. "It was totally involved with the greyness of things," she says. "But I decided that a lot of people were concerned with that, and that I would try to make people laugh." Her heroine is a plain quaint girl called Lucinda surrounded by extraordinary characters.

carole d'albiac



Charlotte Bingham (left), author of "Lucinda," and Maureen Duffy, author of "The Microcosm."

NOVELS

THE SOLID MANDALA by Patrick White. The story of twins, now old men, who go for walks hand in hand, called Waldo and Arthur. They are opposites in every way. Waldo has intellectual pretensions, whereas Arthur is shambling, a little stupid, and carries small glass spheres around with him, "solid mandalas," as symbols of the wholeness he feels to be at the heart of things. Published by Eyre & Spottiswoode, 12 May, 25s

A DANDY IN ASPIC by Derek Marlowe. A sophisticated spy story, the publishers claim, with a difference. This time a spy is assigned to hunt himself down . . . Published by Gollancz, 12 May, 18s

FROST by Andrew Hall. Another spy story. The hero is a peace-loving commuter between his nine-to-five Civil Service job and his vicarage home in Essex, more interested in poetry than in the Top Secret Files in his boss's desk – but he is tracked down by the ringleader of a spy network. Published by Cassell, 12 May, 18s

NO MORE GIANTS by Joaquina Ballard Howles. The cattle country of Nevada where a 15-year-old girl grows up and falls in love. The author was herself born and brought up in Oregon and Nevada, and is now a confirmed Anglophile living in London. Published by New Authors, 16 May, 25s

AUTOBIOGRAPHY, POEMS & HISTORY

WE CAME AS CHILDREN edited by Karen Gershon. A collective autobiography of the children who were Jewish refugees from Nazism, their stories told in their own words: memories of horror, separation from their parents, escape and arrival. Published by Gollancz, 12 May, 25s

SELECTED POEMS by Karen Gershon. Sir Herbert Read has described Karen Gershon as "a poet who feels passionately about the tragic fate of the Jewish people in the modern world." She was one of the children who came to this country to escape Nazism; the poems are often autobiographical. Published by Gollancz, 12 May, 18s

A LOST CIVILISATION, THE MONGOLS REDISCOVERED by Walther Heissig. Recent discoveries of the history of the Mongols who, in the 12th and 13th centuries, the days of the great Khans, built up one of the greatest self-contained empires in history. The strategic position between Russia and China held by their descendants. Published by Thames & Hudson, 16 May, 48s

THE FRENCH RESISTANCE, 1940-1944 by Blake Ehrlich. The movement in France from the orderly entry of the German army into Paris to the chaotic arrival of the Allies. Partly a day-to-day diary of events, then a narrative of the building of the movement: the role of the Communists, relationships with de Gaulle's provisional government and with the Allies, individual heroism. Published by Chapman & Hall, 12 May, 30s

BEFORE THE ARMADA by R B Wernham. A study of the foreign policy of the Tudors from 1485-1588 – or the well-known history of Tudor England from a new point of view. England was in the process of abandoning her medieval dream of European territorial acquisitions, and reshaping her foreign policy based on island sea power. Published by Jonathan Cape, 12 May, 55s

ANTIQUES

THE INTERNATIONAL ANTIQUES YEARBOOK, 1966-7, edited by Philip Wilson. A collectors' directory to the antiques market of the British Isles, Europe and the USA. Lists: the antique fairs; dealers for antiques, pictures and books; packers, shippers, auctioneers; houses to visit county by county; maps; publishers of antique and art periodicals; an article on forgeries by Dr Robert S Aries, etc. Published by Studio Vista in May, 21s

THEATRE

STRASBERG AT THE ACTORS STUDIO ed by Robert Hethmon. Tape-recorded sessions from Lee Strasberg's classes in New York, in the Method technique of achieving realism through the trained release of the actor's emotions. He taught Marlon Brando, Marilyn Monroe, James Dean. The tapes are anonymous but can some of their identities be guessed? Published by Jonathan Cape on 12 May, 42s

TRAVEL

INDEPENDENT TRAVELLER OR, SCENE BUT NOT HERD by Charles Owen. A management consultant who travels widely looks at the opportunities open to the independent-minded traveller today. Chapters on "Eight ways to take your niece to Paris," "Trains for the connoisseur" and "Kicks on a shoe-string." Published by Routledge and Kegan Paul, 12 May, 18s

WINE

A PRACTICAL GUIDE TO WINE-MAKING by B C A Turner. How to make wines in the home, technicalities avoided and no previous experience necessary. Recipes include: "Ben's Best Bitter," milk stout, nettle beer, treacle ale, mead – dessert, table and sparkling, wine – lemon, orange, pineapple, pear, gooseberry, apple, birch sap, celery, parsley, peach, raisin, beetroot, tomato – and others. Published by Hutchinson, 16 May, 21s

SPORT

THE CHANGING FACE OF CRICKET by Learie Constantine and Denzil Batchelor. The problems seen in historical perspective, the growth of cricket in the West Indies, some changes suggested. Published by Eyre & Spottiswoode, 12 May, 22s 6d

QUEEN'S JOCKEY by Harry Carr. The story of the jockey to the late King George VI and to the Queen, from the time he earned 7d a week as an apprentice to his retirement in 1964. The horses he has ridden, notably Alcide. Published by Stanley Paul, 16 May, 25s

music

FIRST FIVE: 1 Der Rosenkavalier (Covent Garden, Thurs). 2 Orpheus in the Underworld (Sadler's Wells, Fri, Sat & Tues). 3 Un Ballo in Maschera (Covent Garden, Sat & Mon). 4 Bluebeard (Sadler's Wells, Wed). 5 Missa Solemnis, NPO, Guilini (Festival Hall, Sun).

It's six years since Sadler's Wells took a header into the frothy waters of Offenbach operetta and came up with their enormously successful production of *Orpheus in the Underworld*. Since then they have added two more runners from the same stable, *La Vie Parisienne* and *La Belle Hélène*. Basically the Wells technique has been to cross the verve of the better-class musical with opera-bred singing, sending up (and even jazzing up) the original where occasion permitted. I am convinced that Orpheus, given the sort of publicity accorded to Transatlantic mediocrities, could have sustained a West End run.

Next week (18 May) the Wells-Offenbach series gets a new recruit, *Bluebeard*, never produced here professionally before. Like *Orpheus* and *La Vie*, both reappearing in an all-operetta season, it's being directed by a woman, Gillian Lynne, who (as reported in *London Life* last February) is currently the theatre's wonder-girl. Contrary to the associations of the title, *Bluebeard* is no *comédie noire*, but a

Wendy Toye and Gillian Lynne are planning a joint musical production in London next year.

romping farce in the well-tried vein.

These opportunities for stylish bawdiness are being swooped upon by the mercurial Miss Lynne, whose favourite theatrical adjective is "gutsy." "I don't think you should be too terribly reverent about operetta," she says energetically. "I can't stand *coyness*. The great thing is to get all the bubble and fun you possibly can, from everyone on the stage." To this end she has made unaccustomed demands on the Wells company. In one number King Pepin's sycophantic courtiers have to sing while bent double. "We had to have special rehearsals with exercises before *that* came off. Obviously they all thought I was mad. But I've one great advantage: I've been a dancer, an actress, *and* a singer, so no one can say I'm asking for something which I can't do myself."

Bluebeard is Miss Lynne's first operetta, only her second full production – *The Match Girls* clinched her 20-year-old theatrical career (she is 37) this year. She's glad it's something completely unknown here, but took the precaution of seeing the Felsenstein production in East Berlin last January ("Marvellous, but the ending was wrong").

richard last

The Young Israeli conductor, Moshe Atzmon, will appear with the London Philharmonic Orchestra at the Festival Hall on 14 May.

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 12 May: Works by Mozart. New Philharmonic Orchestra. Conductor: Carlo Maria Giulini. 8.0
Sat 14 May: Works by Mendelssohn, Grieg, Dvorak. London Philharmonic Orchestra. Conductor: Moshe Atzmon. Soloist: Jorge Bolet, piano. 8.0
Sun 15 May: Missa Solemnis, Beethoven. New Philharmonia Orchestra. Conductor: Carlo Maria Giulini. Soloists: Pilar Lorengar, Josephine Veasey. Richard Lewis, Kim Borg. 7.30
T 17 May: Works by Walton, Brahms, Schumann. London Symphony Orchestra. Conductor: Georg Solti. Soloist: Yehudi Menuhin, violin. 8.0
W 18 May: Works by Haydn, Beethoven, Dvorak, Schubert. London Mozart Players. Conductor: Harry Blech. Soloist: Annie Fischer, piano. 8.0

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). Sun 15 May: Works by Offenbach, Strauss, Sullivan, Lehar. London Philharmonic Orchestra. Conductor: Vilem Tausky. Soloists: Jacqueline Delman, Patricia Kern, Roland Jones, Owen Brannigan. 7.30

FAIRFIELD HALL, Croydon (CRO 9291). Sat 14 May: Works by Haydn, Britten. Croydon Philharmonic Society, Royal Philharmonic Orchestra. Conductor: Myers Foggin. Soloists: Sheila Armstrong, Helen Watts, Wilfred Brown, Hugh Sheehan. 7.45

WESTMINSTER ABBEY, SW1 (ABB 1051). Th 12 May: Works by Britten, Purcell-Britten, Verdi. London Symphony Orchestra, Ambrosian Singers, Abbey Choristers. Conductor: Douglas Guest. Soloists: John Mitchinson, John Carol Case. 8.0
F 13 May: Works by Vaughan Williams, Rameau, Cavalli. English Chamber Orchestra, Schutz Choir. Conductors: Douglas Guest, Raymond Leppard. Soloists: April Cantelo, Yvonne Minton, Maureen Lehane, Helen Watts, Gerald English, Robert Tear, Christopher Keyte, Cecil Aronowitz. 8.0
Sat 14 May: Works by Vaughan Williams, Stravinsky, Berlioz. BBC Symphony Orchestra, Chorus and Choral Society. Conductor: Antal Dorati. 8.0

HOLY TRINITY, Brompton, SW7. M 16 May: Solemn Vespers, Monteverdi. Brompton Choral Society and Orchestra. Conductor: Robert Munns. Soloists: Hazel Holt, Susan Longfield, Maureen Lehane, John O'Sullivan, Richard Dawson, Christopher Keyte, Geoffrey Shaw; Martin Neary, organ. 8.0

ODEON, Swiss Cottage (PRI 3424). T 17 May: Works by Glinka, Beethoven, Brahms. Royal Philharmonic Orchestra. Conductor: Edouard Van Remoortel. Soloist: Robert Casadesus, piano. 8.0

ST MARGARET'S WESTMINSTER, SW1. W 18 May: Mass in B, Bach. Board of Trade Choir and Orchestra. Conductor: Alan Melville. Soloists: Wendy Blamire, Pauline Darroll, Philip Langridge, Michael Rippon. Herbert Dawson, organ. 7.30

RECITALS

UNICORN THEATRE CLUB FOR CHILDREN, New Arts Theatre, Great Newport Street (TEM 7541). Sat 14 May: Works by Haydn, Beethoven, Dvorak. For 8-15-year-olds. Soloists: Russell, Maria Lidka, Morris. 2.45

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). Th 12 May: Works by Mendelssohn, Chopin. Rena Kyriakou, piano. 7.30
F 13 May: Works by Monteverdi, Wilbye, Ward, Stravinsky, Blake, Messiaen. The John Alldis Choir. New London Wind Ensemble. Conductor: John Alldis. Soloists: Elizabeth Odell, Philip Langridge. 7.30
Sat 14 May: Works by Marcel Samuel-Rousseau, Handel, Naderman, Gliere, Polin, Tournier, Parrott, Persichetti, Van Praag. Soloists: Phyllis Schlomovitz, harp, Claire Polin, flute. 3.0. Works by Schumann, Kodaly, Liszt, Enesco, Ravel, Rachmaninov. Joel Ryce, piano. 7.30
M 16 May: Music by Ian Parrott. Allegri String Quartet. Soloists: Jean Allister, Edgar Fleet, David Harries and Ian Parrott, piano. 7.30
T 17 May: Songs by Schubert, Schumann, Brahms. Curt Stephan Hirschfeld, Paul Hamburger, piano. 7.30
W 18 May: Works by Schubert, Beethoven, Manoug Parikian and Malcolm Binns, violin and piano, Ryland Davies, tenor, Peter Croser, piano. 7.30

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). F 13 May: Works by Beethoven. Amadeus String Quartet. 8.0
Sun 15 May: Works by Beethoven, Brahms, Liszt. Julius Katchen, piano. 3.0
M 16 May: Works by Bach, Chopin, Bartok, Debussy, Liszt. Tamas Vasary, piano. 8.0

FAIRFIELD HALL, Croydon (CRO 9291). Th 12 May: A programme of modern jazz by the Ornette Coleman Trio. 8.0

FENTON HOUSE, Hampstead Grove, NW3. Th 12 May: Works by C P E Bach, Handel, Loeillet, Mozart, Rameau, Britten, Tippett. Oriana Trio. 8.0
W 18 May: Works by Bach, Scarlatti, Handel, Telemann. Jane Clark, harpsichord, Derek Lindo, recorder, Muriel Lindo, harpsichord, Ruth Daniells, viola da gamba. 8.0

INTERNATIONAL STUDENTS HOUSE, Park Crescent, W1. Th 12 May-Sat 14 May: La Cantarini, Haydn, La Serva, Padrona, Pergolesi. London University Opera Group. 8.0

VICTORIA & ALBERT MUSEUM, SW7. Sun 15 May: Works by Vivaldi, Telemann, Scarlatti, Mozart, Purcell, Corelli-Geminiani, Shostakovich, Bartok. London Soloists Ensemble. Director: Nicholas Roth. 7.30

GERMAN INSTITUTE, 51 Princes Gate, Exhibition Road, SW7 (KEN 3648). M 16 May: Works by Stravinsky, Hashagen Soloists' Ensemble of the Sudwestfunk. Conductor: Ernst Huber. 8.0

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066).
Th 12 May: Der Rosenkavalier, R Strauss (in German). Conductor: Solti. Principals: Jurinac, Carlyle, Veasey, Minton, MacDonald, Dobson, Ronald Lewis, Langdon. 7.0
Sat 14 May: Un Ballo in Maschera, Verdi (in Italian). Conductor: Kertesz. Principals: Shuard, Popp, Verrett, Vickers, Glossop, Robinson, Rouleau. 7.30
M 16 May: Un Ballo in Maschera, Verdi (in Italian). Conductor: Kertesz. Principals: Shuard, Popp, Verrett, Vickers, Glossop, Robinson, Rouleau. 7.30
W 18 May: Tosca, Puccini (in Italian). Conductor: Downes. Principals: Collier, Turp, Bacquier, Garrett, Godfrey. 7.30

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). F 13 May: Orpheus in the Underworld, Offenbach. Conductor: Kern. Principals: London, Johnston, Morey, Miller, Belcourt, Browne, Stroud. 7.30 (revival)
Sat 14 May: Orpheus in the Underworld, Offenbach. Conductor: Kern. Principals: London, Johnston, Morey, Miller, Belcourt, Browne, Stroud. 7.30
T 17 May: Orpheus in the Underworld, Offenbach. Conductor: Kern. Principals: London, Morey, Miller, Belcourt, Browne. 7.30
W 18 May: Bluebeard, Offenbach. Conductor: Faris. Principals: Neville, Burton, Blackham, Hawthorne, Fryatt, Klein, Shilling, Orchard. 7.30 (new production)

TOWN HALL, Euston Road, NW1 (BRU 2060). W 18 May: Il Pirata, Bellini. Philopera Circle. Principals: Tinsley, Danziger, Johnston, Gloster, Johnson, MacPherson. Chanticleer Orchestra. Conductor: Badasconyi. 7.30

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066).
F 13 May: The Sleeping Beauty. Tchaikovsky/Petipa. Conductor: Lanchbery. Principals: Beriosova, MacLeary. 7.30
Sat 14 May: The Sleeping Beauty, Tchaikovsky/Petipa. Conductor: Young. Principals: Page, Gable. 2.15
T 17 May: La Fille Mal Gardée, Hérold/Ashton. Conductor: Lanchbery. Principals: Nerina, Blair. 7.30

GREENFORD HALL, Ealing. Sat 14 May: Gala of Ballet by Dancers from the Royal Ballet. British Concert Orchestra. Conductor: Lanchbery. 8.0

GALLERIES

FIRST FIVE: 1 Dubuffet (Tate). 2 Dubuffet (Robert Fraser). 3 Selligman Collection (Arts Council). 4 Paul Jenkins (Tooths). 5 Miro (Marlborough Fine Art).

The world divides into those who always see faces in the fire, those who never see them and those who can but don't want to – at least not when the "fire" is a work of art.

The virtue and the vice of it is that people see different faces when looking at the same situation. Hamlet got Polonius quite confused between seeing a weasel and a camel in the clouds; Hamlet clearly came into the third category. So do I and so, I know, does Paul Jenkins (see illustration *right*) an American artist whose paintings, watercolours and lithographs will be showing this week in London. His pictures seem to be about just those substances and insubstantial atmospheres that invite figurative speculation in nature – flames, clouds, liquid glass and, of course, running ink and paint.

Jenkins's pictures always have the prefix "Phenomena" and this, at first, appears to endorse permission to fantasise. But a Phenomenon is an event, a happening, an interaction of elements that provide an experience, something

Above: "Phenomena Voilet Talks." Above right: "Phenomena Waiting to Signal": Paul Jenkins at Tooths.

First show in England since his retrospective at the Tate, Victor Pasmore will be exhibiting new constructions at the New London in June.

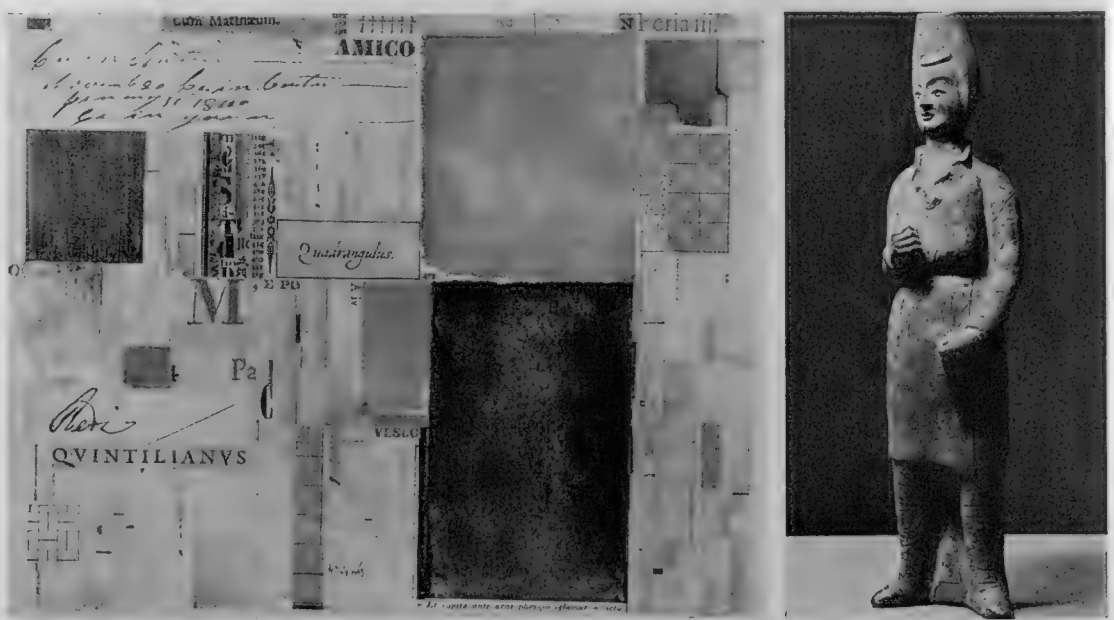
to be felt rather than merely gazed at and beaten down by giving it a domestic name. Remember that a name tames a thing. Why else do we speak of nameless wonders and horrors? Just those things we cannot grasp.

A picture that gives rise to a great number of personal readings and interpretations is obviously functioning well and generously, but the artist is also functioning well and within his rights when he seeks to control or suppress the element of literal anecdote in his work. The real drama of Jenkins's pictures is achieved by the medium itself. He has written of "Keeping the known out so that the unknown may enter" and has described the battle of painting as like "keeping a storm door shut with one hand and painting with the other."

But keeping things out is not a method of progress. What is impressive about the artist's sustained advance has been his ability to hold in his pictures complex aesthetic events, varied in scale and riotous in colour and give them a simple image. In front of them, the first impact is a glance of recognition; then, as it were, the mirror becomes liquid and the image ripples and expands. You know where you are but not where you are going.

keith sutton

Above: "Dorigen of Bretaigne Longing For the Safe Return of Her Husband": chalk drawing by Burne-Jones at the Alpine Club Gallery. Above right: Bronze food vessel from Kuei; first phase shang-yin from the Selligman Collection at the Arts Council.



Above: "Turkish Delight" collage by Bill Dole at McRoberts & Tunnard. Above right: Man. Northern Wei Period at the Arts Council.

OPENING

PAUL JENKINS. Arthur Tooth, 31 Bruton Street, W1. GRO 6741. First exhibition in England for three years of American abstract expressionist artist: oils and watercolours, modest in size but grand in scale. 17 May-4 June. M-F 9.30-6, Sat 9.30-1

PAUL JENKINS. Savage, 65 Old Brompton Road, SW7. KEN 7495. Lithographs, including the series of illustrations to "Seeing Voice Welsh Heart." 17-31 May. M-F 9-6, Sat 9-1

AUBREY BEARDSLEY. Victoria & Albert Museum, Kensington, SW7. KEN 6371. Drawings, lithographs, documents – pretty well everything he ever did. 20 May-18 Sep. Daily 10-6, Sun 2.30-6. Open Whit Monday

BILL DOLE. McRoberts & Tunnard, 34 Curzon Street, W1. GRO 3811. Abstract collages with graphic inflections; first solo exhibition in Britain. 18 May-18 June. M-F 10-6, Sat 10-1

AIA. 15 Lisle Street, WC2. GER 4846. Diana Dean, sculpture exhibition which she won as a prize in AIA competition. Also, Plus Two – work by young artists who left college in July 1964. 18 May-7 June. M-F 11-6, Sat 11-4

ERNEST ZOBOLE. Picadilly, 16a Cork Street, W1. MAY 2875. Oil paintings by artist who won a Welsh Arts Council Award last year; mostly of Rhondda Valley but not social – realist, pale coloured poetic images. 17 May-11 June. M-F 10-6, Sat 10-1

ANTHONY D'OFFAY, 8 Vigo Street, W1. REG 5568. The English Friends of Paul Gauguin: Robert Bevan, Eric Forbes-Robertson, Arthur Studd, etc., mainly paintings and watercolours, also Gauguin items. 18 May-2 July. M-F 10-6, Sat 10-1

ART FEDERATION GALLERY, 6½ Suffolk Street, SW1. WHI 6844. Free Painters Group; "Trends in Modern Art 1966." 17 May-4 June. M-F 10-5, Sat 10-1

O'HANA, 13 Carlos Place, W1. GRO 1562. Summer exhibition of Impressionist and Post-Impressionist Paintings: including Renoir, Degas, Bonnard, Braque, Monet and Picasso. 16 May-17 Sept. M-F 9.30-6, Sat 9.30-1

ROLAND, BROWSE & DELBANCO, 19 Cork Street, W1. REG 7984. *La Vie Intime:* the painter's family or friends as seen in intimate surroundings, mainly in their houses and gardens. The artists are English and French, the period 1865-1965. Exhibition free, catalogues sold in aid of the Artists' General Benevolent Institution. 19-May-18 June. M-F 10.30-5.30, Sat 10-1

CURRENT

AGNEW, 43 Old Bond Street, W1. MAY 6176. Baroque and Rococo painting in Italy: 47 pictures of 17th and 18th centuries, all painted under Italianate influence. Until 28 May. M-F 9.30-5.30, Sat 9.30-1

PAULINE AITKEN, Curwen, 1 Coleville Place, W1. MUS 1459. Etchings. Until 28 May. M-F 10-5, Th 10-7, Sat 10-1

ALPINE CLUB GALLERY, 74 South Audley Street, W1. GRO 1542. Exhibition of Old Master Drawings presented by S R Jeudwine and Yvonne ffrench. Until 21 May. M-F 10-6, Sat 10-1

ARTS COUNCIL, 4 St James's Square, SW1. WHI 9737. Selection from the collection of Oriental art formed by the late Prof and Mrs C G Selligman. Until 7 June. M, W, F & Sat 10-6, Tu & Th 10-8. Adm 3s 6d. Students and pensioners half-price

CAZIEL. Grabowski, 84 Sloane Avenue, SW3. KEN 1868. Polish-born artist working in France; recent paintings and drawings, loose cubist style, high keyed colour. Until 20 May. Daily 10-6

DUBUFFET. Robert Fraser, 69 Duke Street, W1. MAY 7196. "Utensiles Utopiques": recent work. Until 28 May. M-F 10-6, Sat 11-1

DUBUFFET. Tate Gallery, Millbank, SW1. TAT 4444. Retrospective exhibition. Until 30 May. M-S 10-6, Tues and Th 10-8, Sun 2-6. Adm 3s 6d adults, 1s 9d students and old-age pensioners. Seasons – 10s and 5s

ADRIAN HEATH. Redfern, 20 Cork Street, W1. REG 1732. New paintings, 1965-6. Oil on canvas large, about 4 to 5 ft. square, smaller oils on paper. Until 20 May. M-F 10-6, Sat 10-1

ANATOLI KAPLAN. Ben Uri, 21 Dean Street, W1. GER 2852. "The Bewitched Tailor" and other lithographs. Until 22 May. M-Thu 10-5, F 10-3, Sun 2.30-6

KASMIN, 118 New Bond Street, W1. MAY 2821. English artists to be shown at the Venice Biennale. Until 21 May. M-F 10-5.30, Sat 10-1

LORD'S GALLERY, 26 Wellington Road, St John's Wood, NW8. PRI 4444. "Bonnard, Lautrec & '90's Posters" extended till mid-June. Daily 10-7

JOAN MIRO. Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Selected paintings 1914-1963. Until 28 May. M-F 10-5, Sat 10-12

THE QUEEN'S GALLERY, Buckingham Palace, SW1. "George IV and the Arts of France." Until further notice. T-Sat 11-5, Sun 2.30-5. Closed Mon. Adm 2s 6d, Students 1s 6d

ROYAL ACADEMY, Piccadilly, W1. REG 7981. Summer Exhibition. Until 14 August. M-Sat 10-6, Sun 2-6. Adm 5s. Students and pensioners half-price

SCHOTTLANDER. Hamilton, 8 St George Street, W1. HYD 3196. Recent sculpture. Until 21 May. M-F 10-6, Sat 10-1

WILLIAM TUCKER. Rowan, 25a Lowndes Street, SW1. BEL 3490. Sculpture of the past 18 months, first showing since New Generation, 1963 and New York 1965. Pieces titled "Thebes," "Memphis," "Orpheus I," etc. Until 26 May. M-F 10-6, Sat 10-1

VASARELY. Brook Street Gallery, 24 Brook Street, W1. HYD 1550. 29 pieces, from early (1949) asymmetric through linears and pure 'Op' to recent brightly coloured paintings. Also series of prints. Until 11 June. M-F 10-6, Sat 10-1

NANCY PETRY WARGIN, Anthony Tooth, 6a Maddox Street, W1. GRO 6741. Recent abstract paintings, oil on canvas, on paper and watercolours. Until May 25. M-F 10.30-5.30, Sat 10-1

JOHN WRAGG. Hanover Gallery, 32a St George Street, W1. MAY 0296. Recent sculpture all cast in aluminium, pieces from 14 in. up to 8 ft. 5 in., with highly polished surfaces. 18 June. M-F 10-5.30, Sat 10-1

COMING SOON

IVON HITCHENS will be showing recent paintings at the Waddington during June

SALEROOMS

FRI 13 MAY

Modern British drawings, paintings and sculpture at Christie's. 11 am. This sale includes a very lovely Munnings painting of his wife riding side-saddle through a sunlit wood. There is also an equally charming non-horsey painting by Munnings of hop-pickers. Christie's are selling 24 paintings in this sale by Sir John Lavery, the Irish-born academician who gave Sir Winston Churchill his first lessons in painting. They have been sent for sale by Lady Sempill, the artist's granddaughter and Cecilia, Lady Sempill. In the same sale is a view of Amsterdam harbour painted by Sir Winston Churchill in 1946 from Lord Beaverbrook's yacht and a bronze head of Sir Winston sculpted by Sir Jacob Epstein which could fetch between £3,000 and £4,000

Fine English and Continental furniture, tapestries, clocks, rugs and carpets at Sotheby's. 11 am. Here we have Mr Ernest Marples, politician, parting company with a very fine pair of Regency rosewood sofas. Besides occupying a considerable cubic footage of space in Mr Marples's home and being exceptionally good examples of Regency furniture the two sofas have another claim to fame. They featured in the Columbia film *The First Gentleman* (made in 1948) and were reclined on by actors no less than Cecil Parker, Joan Hopkins and Jean-Pierre Aumont. But in case you saw the film and did not recognise them, they were upholstered in Regency stripes in those days and they are now covered in a light velvet

Postage stamps at Puttick & Simpson's. 11 am

All world stamps at Harmer Rooke's. 11 am and 2 pm

Antique and modern furniture, paintings and household effects at Phillips, Son & Neale's Marylebone auction rooms. 10 am

MON 16 MAY

Fine English porcelain at Christie's. 11 am. This sale includes some fine early Wedgwood pieces

Printed books at Sotheby's. 11 am, continuing Tues

Fine Japanese netsuke in wood and ivory at Sotheby's. 11 am, continuing Tues

Fine English glass at Sotheby's 11 am. Highlight of this sale is the Winifred Geare Goblet belonging to the Duke of Northumberland. This is a highly important Verzelini gilt glass goblet made in 1590. The first Duchess of Northumberland described it in a list in 1770 as "a very ancient glass, said to be Queen Slizabeth's." It is thought that the glass was made to commemorate the Christening of Winifred Geare who was presumably the daughter of a member of the Vintner's Company

Antique and reproduction furniture, carpets, porcelain and pictures at Phillips, Son & Neale's. 11 am

TUES 17 MAY

English watercolours, drawings and sketches at Christie's. 11 am. This sale includes two albums of sketches and notes by George Romney made by him during his journey to Rome in 1773. There is also a framed drawing by Turner of Richmond Bridge, from the Twickenham meadows

An important collection of Chinese porcelain at Sotheby's. 11 am

Ceramics and objects of art at Puttick & Simpson's. 11 am

English and Continental works of art, Eastern carpets and rugs at Phillips, Son & Neale's. 11 am

Household furniture and effects at Bonham's Old Chelsea Galleries. 11 am

WED 18 MAY

Important Old English silver at Christie's. 11 am. Among the many, beautiful pieces of silver in this sale is an Elizabeth I silver-mounted coconut-cup. Coconuts were considered something rather special by the Elizabethans and often, when coconut shells and ostrich-egg shells were brought back from travels abroad, they were mounted into silver cups in this way

Old Master paintings at Sotheby's. 11 am

Medals at Glendining's. 1 pm

Carpets at Bonham's. 11 am

Antiques at the Motcomb Galleries. 11 am and 2.30 pm

THURS 19 MAY

Objects of art, important French and other Continental furniture, tapestries, rugs and carpets, at Christie's. 11 am. There is nothing quite like a really large piece of magnificently inlaid elaborate French furniture. After you have knocked down a few walls getting it into your home, bought a tin of wood-worm exterminator and some wax polish, and uttered rude noises at guests wishing to deposit wet glasses on its surface you can relax. No house-breaker is going to relish the task of walking off with it and, as the world record auction room price for such an object is around the £60,000 mark, investment-wise the storage space is the limit

Fine jewels at Sotheby's. 11 am

Antique and modern furniture at Bonham's. 11 am

Paintings by Old and Modern Masters at Bonham's. 11 am

All-world stamps at Harmer Rooke's, 2 pm, continuing Fri 11 am and 2 pm

ADDRESSES & VIEWING DAYS

Bonham & Sons Ltd, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) – at least three days before sale

Christie, Manson & Woods Ltd, 8 King Street, SW1 (TRA 9060) – at least three days before sale

Glendining & Co, 7 Blenheim Street, W1 (GRO 8541) – at least two days before sale

Harmer Ltd, 41 New Bond Street, W1 (MAY 0218) – at least three days before sale

Harmer Rooke & Co Ltd, 2 Arundel Street, WC2 (TEM 7941) – at least two days before sale

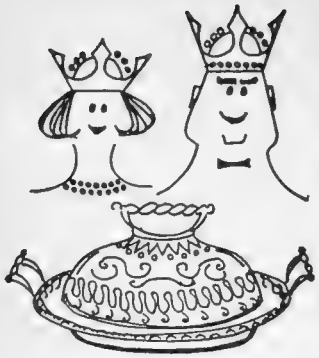
Motcomb Galleries, 19 Motcomb Street, SW1 (BEL 3636) – at least two days before sale

Phillips, Son & Neale Ltd, 7 Blenheim Street, W1 (GRO 8541) – at least two days before sale

Puttick & Simpson Ltd, 7 Blenheim Street, W1 (GRO 8541) – at least two days before sale

Sotheby & Co, 24 New Bond Street, W1 (HYD 7242) – at least two days before sale

penny haworth



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GOOD EATING

At the Icelandic dinner of the British Epicure Society (see below). Left to right: Mr H A Dunn-Meyrill, Mr E Benedikts, Deputy Ambassador of Iceland, Mr Norman Riley, deputy chairman of the Society, and Mr Halldor Grundal, general manager of the Icelandic Food Centre.

Mr Oscar A Mendelsohn, a cheerful Aussie who lives in Melbourne, is currently singing a glorious paean of praise to the onion. Composer of a similarly splendid celebration of grape juice and grain spirit (the recent *Dictionary of Drink & Drinking*), he says fearlessly: "The onion is as fine in its way as any great drink."

To prove his point, he has produced *A Salute To Onions* (published by Angus & Robertson, 22s 6d), a combination of anecdote, history, recipes and mouth-waterers. He says that as far as Mendelsohn is concerned, the concept of *onion* includes: leek, garlic, chive, shallot and scallion.

Now you, reader, may not think of the onion as a romantic plant. Perhaps not even as a vegetable worthy of serious consideration. Well, consider this: To the Polynesian native, sitting next a blue lagoon in which flying fish and turtles abound, the most romantic dish of all is a tin of pickled herrings, anthropologists say.

When the great Francatelli was chef at the Reform Club, his salads were such masterpieces, such things of beauty, that one of the members questioned him on the subject.

"How do you manage to introduce such a delicious flavour into your salads?"

"Ah! That should be my secret," replied the chef. "But I will tell him to you. After I have made all my preparations, and the green food is mixed with the dressing, I chew a little clove of garlic between my teeth – so – and then breathe gently over the whole."

Frankly, I believe that London's food-providers do the onion grave injustice. Oh, yes, it exists all right: chopped in with hard-boiled egg at kosher nosheries; in *gratinée Lyonnaise* at French restaurants; on the veal chop *sauté grandemere* (shallots, actually) at Rules; Simpsons-in-the-Strand, and one or two other English dineries, offer leeks; I have had pickled onions and spring ones, too, much to my child-bride's regret; some people even spoil good onions by chopping them up to serve with caviare.

But: What about *leeks in oil*, a Rumanian delicacy, simmered, then soaked in olive oil and lemon juice. Or *leek salad*, the fine white centres, raw, with a dash of mayonnaise. Or *fried onion rings*, thickish, milk-soaked, flour-dredged, deep fried. Or *spring onions daphne*, inch-long pieces, egg - dipped, bread-crumbed, deep fried, and served cold, but quickly.

You can stuff onions, as the Scots do, with a sheep's kidney, quartered. Or stuff leeks, as the Israelis do, with lean meat *and* onions.

I've not time to dwell upon tripe and onions, or (my favourite) baked and sugared onions. But I will offer this challenge to London's restaurateurs:

Produce an unusual onion or kindred dish, one that will not linger upon the breath, hot or cold, as hors d'oeuvres or with main course, and I shall proclaim your fame to the skies. With the help of the onions I shall, anyway.

● I spent an invigorating evening recently with the British Epicure Society, a merry bunch of eaters and drinkers, five years old and 50 strong. The membership is about evenly divided between the sexes. Epicurean? I asked. No, they said, just human nature.

What they do is meet and eat about once a month, in divers places. They have been on a trip round some French vineyards, and later this month they will attend a celebratory ox roast at Hastings.

I joined them for an evening at the Icelandic Centre. Considering that Iceland comes even lower down the gourmet's target-list than England, we did jolly well. With Mr E Benedikts, Iceland's Deputy Ambassador here, to encourage us, we sipped gingerly at Black Death, a schnapps-like and far from deadly potato spirit flavoured with aniseed.

We continued with hors d'oeuvres, including whale blubber, prawn bisque, baby lamb, cheese and lots of tasty Icelandic *petits fours*.

There's only one Icelandic dish I'm not prepared to recommend: and that's shark meat. I gather that Icelanders catch a shark, cut it into chunks, and bury it deep on a gravelly beach for six months. Then they hang it up to dry for six more months. Then, surprisingly, they eat it. Tough guys, those Icelanders.

Incidentally, there's a habit among epicures of drinking French wines with almost everything. Well, it doesn't work with Icelandic dishes. The Icelandic Centre has the national drink of Polar lager on tap – at 3s 6d a bottle. Good for them. I say, try it.

(Annual subscription of the British Epicure Society is 2 guineas. Apply to 14 Ashley Place, SW1.)

arthur pottersman

LIGHT AND LIVELY

THE GARDEN, 9 Henrietta Street, WC2 (COV 0088). I returned here recently to sample the quick counter, a semicircular affair just inside the main entrance which is open for lunch (Monday-Friday, 12-2.30) and dinner (Monday-Saturday, 6-9.30). This is quite a good idea. If you're in a hurry, I certainly recommend it, though of course the bare boards and high stools don't make for lingering. Start off with the vegetable soup (3s 6d) which, like anything else to do with vegetables here, is very good, and fresh, and runs to five different kinds of veg. Other starters include avocado (4s 6d) and pâté (3s 6d). Continue with . . . well, that varies. Curried beef is one, which does seem a pity here; it's surely the vegetables that go with the food that make it. Still, there is curried beef (8s 6d), or not over-fleshed roast duck with turnips (12s 6d), or one of the Garden's specialities, pâté plus salads (9s 6d). I firmly rejected some rather soggy-looking braised celery – it may have been leeks; just by looking I couldn't tell – and managed to stick out for some very good artichoke, mashed like divine potatoes. Follow up with fruit salad, or apple pie, or fresh fruit (this is Covent Garden, remember). I regret to report that the coffee here is as bad as ever. Sip wine with your meal, or go, as I did, for the excellent tongue-biting draught bitter. Eats here will cost about 18s or £1 a head

GLORIETTE, 128 Brompton Road, SW3 (KEN 4750). Open Monday-Friday 9-6 and Saturday 9-2. There's another Gloriette at 7 St John's Wood High Street, NW8 (PRI 1039), which is open Monday-Saturday from 9-6. Run by Mrs Irma Federer, a friendly Viennese lady, this is true *konditorei* in the *Kaffee und Schlagsahne* tradition. The almost too seductive goodies, cakes, marzipan, chocolate, cream – especially cream – will wreak havoc with anyone's waistline. Such is the price of happiness – about 1s 6d, actually. Tea or coffee to cleanse the palate in between goodies provides one way of spending a fattening afternoon. Or try one of Gloriette's dainty lunches – ideal for the one-day shopper in Knightsbridge. Ella, the manageress, offers chicken or veal escalope or goulash. With coffee and a sweet, expect to pay about 15s a head. Incidentally, Ella tells me that only the chocolates are in fact from Vienna – Hoffbauer, for those who know. Everything else is baked in the gigantic Montpelier mews bakery

ICELANDIC FOOD CENTRE, 5 Lower Regent Street, SW1 (WHI 7583). Open from Monday-Saturday from 10 am-10.30 pm. Coffee and snacks, e.g. open sandwiches and pancakes, served through this time. Lunch, 11.30-3, dinner 6-10.30 (last orders 10.15). Under the benign supervision of manager Halldor Grundal, who was reviving the traditional Icelandic way of eating things over there before his government enticed him over here, some very pretty and charmingly folk-garbed Icelandic girls serve, with tremendous Northern solemnity, the following dishes: Icelandic smoked salmon, very good and thick-cut, for a change (9s 6d), Icelandic smoked eel (9s 6d), bisque of Icelandic prawns which is really full of them (4s 6d), or a sour platter, which is a dish of various tidbits from up there: whale blubber, seal-paws, sharkmeat, and so on (15s 6d). The seafood there is really very enjoyable, especially the spiced herring, which they serve along with lots of other things at 38s for two. Icelandic lamb really does have a rare flavour; cutlets (14s 6d), fillet (14s 6d), liver (12s 6d), lamb-steaks (15s 6d), or smoked and cold (12s 6d). The cheeseboard (5s) should prove good for ladies as well. Main sweets are Icelandic pancakes with whipped cream and jam (4s 6d). The coffee is first-rate; 2s for as many cups as you like, which seems like asking for trouble. Far from inexpensive, at about 25s a head, average price for a full meal

SANDWICHES, 76 Berwick Street, W1. Open Monday-Friday, 9.30-6.30, serving at least open sandwiches all through the day. This is the brainchild of Robert Steane, the architect, and its pleasant, bright and clean lines bring distinction to this street of louche cafés and bustling market. The basic principle is, of course, open sandwiches, such as avocado (3s 9d) or ham (3s 6d), but they seem to interpret the concept very liberally. Between about 12 and 3 pm there are some hot dishes as well, including a tasty home-made soup (1s 6d). Last time I was there they had just introduced chicken casserole (7s 6d), but it showed promise, and I'm sure is all right now. Then, too, don't forget the cakes. "Sandwiches" under the cheerful Parisian eye of Lillane Gasselin and her delightfully giggly waitresses, make their own cakes – three varieties a day: lemon meringue, marble cake, apple cake (all are 2s). The coffee is excellent, in large and handsome cups. Not for luncheon-voucher eating, really (they accept them, of course), at around 10s a head, but a jolly spot for a contemporary sit-down and chat in Soho

AROUND TOWN

HENEKEY'S, 354 Strand, WC2. I hope it won't be thought too perverse of me to treat their First Floor Wine Room as a speciality place. They do, after all, serve: 38 wines, 24 spirits and 18 liqueurs, by glasses, bumper glasses, bottles and nips. Licensing hours are: Monday to Saturday 11-3 and 5.30-11. Sunday 12-2 and 7-10.30. Eating-wise, there's cheese and chutney sandwiches at 1s 4d, fresh crab at 1s 8d, and ham, tongue or beef at 1s 10d. French bread, butter and cheese starts with Cheddar at 1s 2d; or hot pork sausages; or hot steak and kidney pie at 1s 9d. As to drinks, I won't itemise, but consider this: starting with South African or Australian sherry at 1s 7d a glass, you can work through: 9 ports (1s 11d to 2s 10d), 2 Madeiras (1s 10d, 2s 2d) and 9 sherries (1s 11d to 2s 8d) – and still there are red and white Burgundies and Bordeaux, and *rosé* and hock . . . five brands of whisky, as many gins, and four cognac brandies including a 1935 Hines at 5s 4d a time. Some wines may be cheaper by the bottle or half-bottle – this can nearly halve the cost per glass, even with the corkage charge of 1s, or 6d a half. The whole is presided over by Sid Croke, a genial Southern Irishman, who tells me he'll accept luncheon vouchers – or anything else that can (legally) be turned into money

LA TERRAZZA, 19 Romilly Street, W1 (GER 3334, 8991). Just possibly the best Italian food in town. They seem to have shed the "Trattoria" description – prices left that far behind a while ago – but there's still a severe shortage of elbow room in some corners. Open every day 12-3 and 6-12. Best to book. *Carta del giorno* varies, but pasta in thick bean soup (4s) and *pollo sorpresa* (rolled and stuffed chicken breast, 15s 6d) make excellent and regular eating. I have also enjoyed octopus in a rich sauce (12s 6d) and the chicken livers on risotto (12s 6d). Jonathan Clowes, the literary agent, speaks highly of the trout (12s 6d). Best sweets, Zabaglione (5s 6d) and the "secret recipe" pancake Terrazzin (3s 6d). Italian wines: red – Valpolicella Bolla, 22s 6d and 12s; white – Lacrima Christi, 23s 6d and 12s 6d. Average bill for two; £4 5s to £4 15s. Good eavesdropping. I once overheard a chap advising the Boulting Brothers on a film deal: "You play it from strength and I'll play it from guile, and between us we'll finish the job." Credit cards: Diners, American Express, Eurocard

TOP TEN

AU JARDIN DES GOURMETS, French, 5 Greek Street, W1 (GER 1816). Mon-Sat 12.30-2.30. Average bill for two £4 10s to £5. Credit cards: Diners, American Express

BARON OF BEEF, English, Gutter Lane, Gresham Street, EC2 (MON 6961). Mon-Fri 12-3, 5-9.30 (last orders, but licensed to 11). Average bill for two £5 plus. No credit cards, but private accounts arranged

BLOOMS, Kosher, 90 Whitechapel High Street, E1 (BIS 6001), and Golder's Green Road, NW11 (SPE 1338). Mon-Thurs 11 am-10 pm, Fri 1 am-3 pm, Sun 11 am-11.30 pm. Average bill for two 35s. No credit cards

BENTLEY'S, English (fish only), 11-15 Swallow Street, W1 (REG 6210). Mon-Sat 11.30-3, 5.30-11 (Sat 10.30). Last orders 10.45 (Sat 10.15). Average bill for two £2 10s-£5 10s. Credit cards: Diners, American Express

CAPRICE, French, Arlington Street, W1 (HYD 3183, 5154). Mon-Sat 12.30-3, 6.30 onwards (last orders 11.45) Average bill for two £5 10s. Credit cards: Eurocard

COLOMBINA D'ORO, Italian, 61 Dean Street, W1 (REG 4150, 6875). Every day from 12-3 and 6 (Sun 6.30)-11.30. Average bill for two £4. No credit cards

CRANKS SALAD TABLE, vegetarian, 22 Carnaby Street, W1 (GER 9431). Mon-Fri 11.30-8.30 (coffee from 10). Bill about 13s

YOUNG'S CHINESE RESTAURANT, 13-15 West Street, WC2 (TEM 2322). Open daily 12 noon-12 midnight. Typical main dish, Chinese savoury pastries, two portions 10s-12s. Credit cards: Diners, American Express

WHITE TOWER, Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat 12.45-3, 6.45-10.30. Average bill for two £5-£6. Credit cards: Diners, American Express

SIMPSONS - IN - THE - STRAND, English, 100 Strand, WC2 (TEM 7131). Mon-Sat, 12-3, 6-10 (booking essential). Average bill for two £3 10s. Credit cards: Eurocard

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NIGHT LIFE

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I was gratified that indeed there was no car parking problem at The Poor Millionaire, that nocturnal palace of entertainment that flourishes in the City hard by Liverpool Street station. I was there to see a new revue *Bric à Brac and Bi-Carb*. Revues are a special sort of entertainment, there are an awful lot of them and only the best survive. They should be bright, brittle, contain cartloads of wit and move with enough speed to outpace a puma.

I don't think the revue at The Poor Millionaire does any of those things. It is a revue with fifth-form humour which moves at a stilted pace; it is brittle but for the wrong reasons.

By contrast with the revue, I liked the group that follows. Instead of the usual, and often pointless, assault by sound, this group – The Corsairs – is confident enough to play at a reasonable level. They play pops and standards and they play with the finesse of well-rehearsed musicians – accent on the musicians. I suppose they lack the belligerence to become Number One in this country but there must surely be a bright future for them in Italy. They have exactly the sound we all remember after our two weeks abroad.

Ben E King, the American pop singer, will be back at the Scotch of St James' on 20 May.

To conjure up more memories of holidays I must add a word about the Wine List at The Poor Millionaire. It is delightfully extensive.

If you're the type who has trouble sorting out the whites from the reds I should stay away from Bishopsgate. The whites and reds are there in complete profusion; a whole page lists nothing but various brandies.

● For another club on the fringe of the West End, I went to the Victoria Embankment. There, on the boat housing, The Yard Arm Club, a new discothèque, has been floated – if that's the word.

The title is Emma's, after Emma Hamilton, and for no more reason than that at high tide the boat floats just high enough to give members a view of Nelson's Column. This, I imagine, makes it the first time Emma has found herself afloat viewing Nelson on land. Half their trouble was finding themselves in reverse situations.

For 5 guineas annual membership you can visit The Yard Arm Club, the discothèque and take a rather superior lunch on deck – weather permitting.

john viner

SPECTACULARS & CABARETS

ANTONIO'S SPANISH RESTAURANT, 3 Long Acre, WC2 (TEM 7911). 12 till 3 pm lunch, 6 pm till 3 am dinner. Open Sun. Cover charge 3s. 10 per cent. service charge. Dinner approx 25s a head plus wine. Fully licensed. Dancing. Cabaret between 8.30 and midnight. Currently: The Gitanos Flamenco troupe

EMBASSY, 6 Old Bond Street, W1 (HYD 5275). American Bar open 6.30 pm. Restaurant open 10.30-4 am. Cabaret 1 am. Annual membership 2 guineas. No entrance fee, cover charge of £1. *A la carte* menu about 35s a head plus wine. *Entertainment:* Resident comedian Harry Kane and dancers in "In Town Tonight" with Angela Ryder and Jackie Sands. Dancing

GEORGIAN, Georgian House, Bury Street, St James's, SW1 (WHI 2797). 12.30 pm-3 pm; 5.30-midnight. Annual membership 25s. No entrance fee, cover charge or hostess charge. Whisky 4s. Dinner with wine about £3 a head. *Entertainment:* Cabaret. Hostesses (pussies, not bunnies), dancing to sextet. No sale of toys, flowers, chocolate, lingerie, etc

MR SMITH'S ROOM, Rushey Green, SE6 (HIT 5468). Mon to Thurs: 8.30 pm-2 am. Fri and Sat: 8 pm-3 am. Membership £1 per year. Entrance about 4s 6d except Sat: when 10s. *A la carte* menu about 25s to 30s a head plus wine. *Entertainment:* Blackjack, boule, dice, stakes vary from 5s to £3. Cabaret from 11 pm-midnight. Currently: until 14 May – Karen Young, McNeil and Trotter, the Lorne Gibson Trio. From 16 May – The Keddellos, Manhattan Brothers, Patsy Maynard

MEXICAN ROOM, El Sombrero, 142/144 Kensington High Street, W8 (WES 0572). 8 pm to 2 am. Closed Sunday. *A la carte* menu only from 6s to 30s. Cover charge 10s 6d. Wines from 18s 6d to 35s. Whisky 4s 6d. Service charge 10 per cent. Dancing from 8.45 pm to 1 am to El Sombrero Trio. Revue at 11.15 pm. Licensed to 2 am

POOR MILLIONAIRE, 158 Bishopsgate, EC2 (BIS 3311). 7.30 pm-2.30 am. Dinner dance and cabaret 2 guineas. Sat night 2½ guineas. No membership, no cover charge. 10 per cent. service charge. *Entertainment:* Cabaret 9.30-10.30 pm. Currently: "Bric-a-Brac and Bicarb . . ." starring Mary Millar, Ann Windsor, John Dane, Trevor Griffiths

WINSTON'S, 10 Clifford Street, W1 (REG 5411). 10 pm to 4 am. Cabaret at 1.15 am. Annual membership 2 guineas. Cover charge £1. *A la carte* dinner about £3. Whisky 5s. *Entertainment:* Dancing, floor-show and cabaret

DINNER & DANCE

CHANTICLEER, Robuck House, Palace Street, SW1 (VIC 5695). 7.30 pm-12.30 am (not Sun). Cover charge 5s. Dinner approx 30s a head plus wine. Three-piece band and belly dancer

CHINA GARDEN, 66 Brewer Street, W1 (GER 6500 and 8189). Midday-3 pm; 6 pm-1 am. Closed Sun. *A la carte* dinner approx 30s a head plus wine. Whisky and gin 3s 6d single measure. Cover charge 5s a head for dinner. No service charge. Dancing to records from 8 pm to 1 am. Licensed till 1 am

LA DOLCE VITA, 10 Frith Street, W1 (GER 3814). Midday-3 pm; 6 pm-1.30 am. Sun till 12.30 am. La Taverna closed Mon. *A la carte* dinner in the restaurant £1 minimum. Dinner dancing in La Taverna 32s 6d; Sat 35s. *Entertainment:* Guitar, accordion music and Neapolitan singer in the main restaurant. Dancing nightly except Mon in Taverna

GROSVENOR HOUSE RESTAURANT, Park Lane, W1 (GRO 6363). 12.30 pm-3 pm; 7.30 pm-1 am. Open every day. Lunch; *table d'hôte* 27s 6d. Dinner: *table d'hôte* 32s 6d. Wines from 15s to £3. Whisky 3s 3d. Service charge 12½ per cent. Cover charge on a *la carte* menu only 2s. *Entertainment:* Dancing from 8 pm-1 am, excluding Sunday, to the Sydney Lipton Band, also Los Cinco Ricardos Group

RIVER CLUB, 129 Grosvenor Rd, SW1 (VIC 1621). 5.30 pm-2 am approx. 8 guineas London member, 5 guineas provincial member, 10s 6d cover charge, 42s 6d set dinner. Resident Calypso band. Roof garden with bar and casino on ground floor

RESTAURANT SEBASTIAN, 36 High Street, Wimbledon, SW19 (WIM 6773). Open 7 days a week. Lunch, noon-3 pm. Dinner, 6.30 pm till last meal ends. Last order for meals 11.30 pm, but you must enter restaurant before 11 pm. Cover charge 2s. Approximate prices: Dinner 35s to £2 a head including wine. No service charge. Wines from £1 to 65s for a château bottle Margaux. Dancing every evening except Sunday from 8 pm to 11.30 pm to 3-piece band

DISCOTHEQUES

BIRDLAND, 4 Duke of York Street, SW1 (TRA 1801). 8 pm-4 am. Membership: 4 guineas a year men, 2 guineas ladies. Entrance fee: men 7s 6d; ladies, Mon to Thurs free, Fri to Sun 7s 6d. Full restaurant specialising in Caribbean dishes. Dinner approx 23s plus wine. *Entertainment:* Special American guest artists and groups perform once monthly. Dancing to discs

CLUB EUROPA, 251 Finchley Road, NW3 (HAM 5437). 8 pm till midnight. Strictly European Club. Closed Mon. Membership, 1 guinea men, 10s ladies. Entrance fee from 3s 6d weekdays to 8s 6d weekends. Tue: free. Drinks at pub prices. No food. Licensed till 11 pm. Dancing to discothèque

GOLDEN NUGGET, 32 Shaftesbury Avenue, W1 (REG 6211). 2 pm till the last member leaves. Membership 21s a year. Blackjack, kalooki, dice, chemin de fer, poker roulette, baccarat and pontoon. Limits vary but average about 2s 6d to £50. Restaurant and also a licensed bar

HAMILTON CLUB, 2 Hamilton Place, W1 (GRO 2591). Open all the time but bridge starts about 2 pm. Annual membership, 8 guineas. Mainly bridge but some poker is played. Minimum stakes 1s, maximum £1. Bar with normal licensing hours. Light food available but also a proper restaurant

MAZURKA, 4 Denham Street, W1 (GER 3547). Gambling 9 pm until last game ends. Annual membership 10s 6d. Blackjack, poker and roulette. Minimum stake 5s, maximum £1. There is no restaurant but sandwiches are provided at the bar. Normal licensing hours

THE NIGHTINGALE, 28 Berkeley Square, W1 (GRO 1633). Midday until the end of play (usually 6

The Hallmarks are in cabaret at Quaglino's until Saturday of this week.

ım). Membership 10 guineas a ear. Overseas and country mem- ership 5 guineas. Kalooki, bridge nd stud poker. Stakes go high. First-class cuisine in Ian's Room lownstairs or brought to the table. Fully licensed until 3 am

)LYMPIC CASINO, 79 Queensway, V2 (BAY 2163). Gaming starts 5)m. Membership 2 guineas a year. Baccarat, blackjack, chemin de er, American and French roulette, lice, poker. Stakes vary. Never go below 5s on roulette and can go very high. Bar in the restaurant but only soft drinks in the casino. Coffee, sandwiches served in the gaming hall. Champagne buffet for members Tue and Fri

QUENTS, 22 Hill Street, W1 (HYD 7766). 6.30 pm onwards. Inclusive membership 2 guineas a year. Baccarat, roulette, blackjack, craps. Billiard room. Minimum stakes vary from game to game, 2s 6d-£2. Bar and restaurant

SPORTING CLUB KNIGHTSBRIDGE, 163 Knightsbridge, SW7 (KNI 4252). Club opens 2.0 pm and closes normally at 3 am but may be later, depending on state of play. Bar has normal licensing hours. Membership 3 guineas a year. Sundays an inclusive charge of £1 for champagne buffet; all buffet tickets sold are eligible for raffle for prize to the value of £100 the same night. Blackjack 10s-£50, chemin de fer, table charge £3, maximum opening bank £15, maximum bank £200. American roulette, min stake 2s, max £50. American dice, min £1, max £50. Baccarat, min £2, max £250; à Cheval £500. Roulette 2s-£100. Restaurant opens 7 pm, breakfast from 1 am. Lunch 12.30-3 (bar open) 21s for three-course businessman's meal inc wine

GAMING

CHARLIE CHESTER CASINO, 12 Archer Street, W1 (GER 7045). Open 24 hours. Membership 1 guinea a year, 10s session charge. Blackjack, Las Vegas, dice, pontoon and roulette. Limits 2s 6d and £100. Restaurant

COLONY SPORTING CLUB, Berkeley Square, W1 (MAY 1657). Open for medium-priced lunch 12.30-3 pm. Gaming starts at 5.30 pm and closes when play ends. Membership, 2 guineas a year. American roulette, blackjack, craps, Punto-banco. Stakes vary from 2s to £100. Licensed restaurant, *à la carte* menu approximately £2 a head plus wine. Orchestra. Dancing from 9 pm till 3 am. Licensed till 3 am

CROMWELLIAN, 3 Cromwell Road, SW7 (KNI 7258). 8 pm-2.30 am. Annual membership 3 guineas, entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus drinks (average club prices). *Entertainment:* Several groups, discothèque, casino

CURZON HOUSE, 20-23 Curzon Street, W1 (HYD 3581). All round the clock. Membership compulsory and very exclusive. 10 guineas a year. Prospective members vetted before joining. Blackjack, chemin de fer, gin rummy, kalooki, poker, roulette, American roulette, craps and baccarat. Limits vary. Good restaurant and bar

DOWNSTAIRS, May Fair Hotel, Berkeley Street, W1 (MAY 7777). 10.30 pm-2.30 am. No membership. Entrance 10s (Sat £1). Includes free snacks, sandwiches, etc. Double whisky 7s, gin 6s 6d, champagne £2 5s. *Entertainment:* 3 bands

LE KILT, 60 Greek Street, W1 (GER 5576). 8 pm-3 am nightly. Membership: boys £1, girls 10s, for three months. Entrance fee: boys 7s 6d, girls, Mon to Thurs free, Fri to Sun 7s 6d. Light meals at approx 10s a head. Drinks at pub prices. Entertainment: dancing to discs and some live groups. Gaming. Boule 2s 6d max stake

SADDLE ROOM, 7 Hamilton Place, W1 (GRO 4994). 10 pm to 5 am except Sunday. Membership £1 2s 6d (membership temporarily closed) Entrance and first drink £1, subsequent drinks 3s 6d. Short grills menu about 3s 6d. *Entertainment:* Discothèque, dancing, 2 fruit machines

SCOTCH OF ST JAMES'S 13 Mason's Yard, Duke Street, SW1 (TRA 6109). 10.30 pm-4 am. Annual membership 5 guineas. Overseas and country members 2 guineas. Entrance 10s members and first guest, £1 guests thereafter. Grills menu about £1 a head till 3.30 am. Drinks, single 5s. Bar closes 3 am, drinks stop 3.30 am. If the scene is right they revel on. *Entertainment:* Resident groups. The VIPs, The Chavelles, The Gas. Impromptu performances by famous clientele

THE ESTABLISHMENT. 18 Greek Street, W1 (GER 8111). Gambling starts 11 pm. Membership 2 guineas a year. Blackjack, poker and roulette. Minimum and maximum limits, 5s and £5. Bar open from 7 pm. Drinking till midnight in the gaming room. Food served 8 pm-3 am. Dancing on first floor. Licensed until 3 am

THE 007. Hilton Hotel, Park Lane, W1 (HYD 8000). 6.30 pm-2 am. Closed Sun. No entrance fee. Service charge 12½ per cent. Minimum food charge after 11 pm 10s 6d. Light supper from 11 pm from 13s 6d. Whisky 6s. Goldfinger cocktail 7s. Discothèque and a band from 9 am

THE VICTORIA SPORTING CLUB, 150/162 Edgware Road, W2 (AMB 2467). 2 pm-5 am. Membership £3 a year. Table fees. Baccarat, backgammon, bridge, blackjack, chemin de fer, gin rummy, kalooki, poker, roulette. Minimum stakes from 5s to £1, maximum from £50 to £600. Restaurant and bar

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GOOD DRINKING

You can now enjoy the morning after as well as the night before. The secret lies in a pink, sugar-coated pill which eradicates hangovers within 15 to 20 minutes. This drinker's friend is called Soba, and it's the product of a year's research and experimentation by a young London chemist.

I tried it, after a hectic day and night, and I could feel the fuzzy, muzzy, stop-the-world feeling vanish after about 17 minutes. The man behind the pill, 24-year-old Howard Rice, tells me it has been officially cleared as safe to use. The pill is packed with varying, non-clashing vitamins.

Mr Rice tells me: "I first thought of producing it about a year ago. I had been doing some work on animals, getting results of experiments on them with sleeping tablets. We had to bring the animals round. It was quite well-known among chemists that certain kinds of vitamins had a type of sobering-up effect. Similarly, I thought, people who had drunk a lot might be helped if given vitamins."

Experiments were conducted over the following months, and last Christmas, Mr Rice and associates tested 1,500 people. Mr Rice says 93 per cent. of the people tested claimed the pill cured their hangovers, some saying within five minutes, the majority indicating somewhere around 15.

Mr Rice conducted tests on himself. He comments: "The main thing was getting the balance in the formula. We had to do a lot of trials getting the balance of vitamins right.

"I turned out 5,000 tablets for the clinical trials, and by the end of January, I was convinced I had got the thing just right."

If your hangover is really fierce, Mr Rice recommends taking two tablets. He sells them, in containers holding four each, at 3s 6d. "I thought it better to sell four at a time," he says, "as you can take four with safety, should you decide to try them before the morning after, and happen to be a bit muddle-headed."

● Mumm & Co. have introduced a new vintage champagne to London. It is Cordon Rouge 1961, and has a fine flavour and freshness. They tell me that, coming after the 1959, it is probably the first time in the history of champagne that two consecutive vintage wines have been so different in type.

Because of uninterrupted sunshine during the summer of '59, that vintage was rather exceptional, and carried a high degree of alcohol. The 1961 is also well-matured and nicely balanced.

john mcleod

Mr and Mrs F G Taylor, manager and manageress of the Princess Louise public house in High Holborn (foreground), with barmen John Dowdall, Frank Taylor and Ron Still.

OLD BULL & BUSH, North End Way, Hampstead, NW3. SPE 3685. If you don't know the words of the old song, they're on the wall, and once you've picked up the melody, you can hum to yourself or friends as you sit and sip outside in summer. Australian music-hall star Florrie Forde put the song round the world, and this probably accounts for the vast numbers of tourists who find their way to the pub after rambling on Hampstead Heath. Inside, the music-hall influence is more than evident, with pictures and posters on the walls of the public bar. There is a saloon bar, named after painter Hogarth, and an attractive lounge. Don't be surprised if you see weirdly dressed people supping alongside you. The odd bit of film location work is done in the area

COCKTAIL BAR, GREAT WESTERN ROYAL HOTEL, Paddington Station, W2. PAD 8064. As railway lines were axed, it seems British Rail went out of their way to improve standards at their terminal hotels. They are succeeding here, and getting away from the widespread view that railway catering establishments are monstrous mausoleums. In the cocktail bar, I found the service quite incredible. Besides prompt attention and nicely prepared drinks, the unobtrusive offering of tit-bits and snacks was welcome

BLUE POSTS, 6 Bennet Street, SW1. HYD 3350. A tiara's throw from the Ritz, used by chauffeurs who have dropped top people at the hotel and the Caprice. Also comfortably crowded, generally, with elegant men and lovely ladies who blend so well with the tone of St James's. Journalists who have been to the Ritz for interviews also drop in, as the atmosphere is congenial and the prices acceptable. Nice pub to start the evening well, before parading along Piccadilly for the enticements of the West End.

ANDALUSIAN BAR, MARTINEZ SPANISH RESTAURANT, Swallow Street, W1. REG 5066. If you rate yourself as a Latin lover, take your girl here before dining upstairs or going on to some other romantic spot for a meal. Although it's a rather extensive room, the setting is conducive to fingertips touching across the table. Lovely wrought-iron, an air of balmy evenings in warm climates . . . and one almost expects to see girls flutter their eyes behind fans. Impeccable range of sherries from the cellars

CROWN & GREYHOUND, 73 Dulwich Village, SE21. TOW 2466. Unmistakable big Victorian-looking pub set back from the road. Three huge linked bars packed with tat – tulle lampshades, plastic flowers, brass kettles, lamps, original oil paintings, a positive dazzlement of bottles behind the semicircular bar in the saloon. All this adds up to great atmosphere. Very friendly service. Also a separate snack counter – a filling, inexpensive meal was available on a Sunday evening

PRINCESS LOUISE, 208 High Holborn, WC1. HOL 8816. A fine Victorian pub, large and picturesque, with beautiful mirrors and tiling, and stained-glass windows. Profusion of flowers above the bar, which, regrettably, are artificial. Service constantly good, and admirable snacks are always available, and fresh. Evenings agreeably quiet, and one has time and space in which to admire the obvious beauty of the place

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). F 13 May: London 1820-1850: pictures by George Scharf (illustrated). 11.30
M 16 May: Drawings by Watteau (illustrated). 11.30. European Society 400-1150. 3.0
W 18 May: Peru before the Spanish conquest. 11.30

FIFTY-NINE SOCIETY OF KENSINGTON, Central Library, Camden Hill Road, W8
Th 12 May: How Universal is Our Freedom? G K Young. 8.0

FRENCH INSTITUTE, Queensberry Place, South Kensington, SW7 (KEN 6211). T 17 May: Commemoration Erik Satie, Rollo Myers with music by Valda Aveling, piano. 8.15

GEOLOGICAL MUSEUM, Exhibition Road, South Kensington, SW7 (KEN 9441). Sat 14 May Films – *The English Lake District* and *The Heart of England*. 3.0
T 17 May: Geology and Scenery in the English Lake District. 3.0

LONDON SYMPHONY ORCHESTRA CLUB, 1 Montagu Street, WC1 (MUS 1704). Th 11 May: Honegger's Joan of Arc at the Stake, Felix Apprahamian 7.0

THE PUSHKIN CLUB, 46 Ladbroke Grove, W11 (PAR 7696) F 13 May: Old Slavonic Manuscripts, Prof Elizabeth Hill. 8.0

SCIENCE MUSEUM, Kensington SW7 (KEN 6371). Th 12 May Electronics, John van Riemsdijk 3.0
T 17 May: Astronomy, Victor Wall. 3.0

UNIVERSITY OF LONDON, Bloomsbury, WC1. Th 12 May: Evolution and the Eye of the Beholder – Victorian biological science in retrospect, Prof Millott. Bedford College. 5.15
T 17 May: The Achievements of Prester John, Prof Beckingham School of Oriental & African Studies. 5.0 Expressionism and Primitive Art, Prof Ettlinger (Admission by ticket only Courthauld Institute of Art. 5.3

VICTORIA & ALBERT MUSEUM, SW7 (KEN 6371). Sa 14 May: Wedgwood, John Cushion. 3.0. Five Masterpieces of Furniture, Derek Shrub. 3.0

EXHIBITIONS

CRYSTAL PALACE, London Until 21 May: Industrial Building Systems & Components Exhibition. 10.0-6.0. Sat 21 May: 10.0-5.0

GEFFRYE MUSEUM, Kingsland Road, E2. Until 15 May: Etruscan Art. An exhibition of original bronzes, vases, terracottas and small sculpture supplemented by reproductions of frescoes and of goldsmiths' work. T-Sat: 10.0-5.0. Sun: 2.0-5.0

COMMONWEALTH INSTITUTE, Kensington High Street, W8 (WES 8252). 12 May-5 June: An exhibition of embroidery, including exhibits from overseas, and showing embroiderers at work. M-Sat 10.0-5.30. Sun: 2.30-6.0

ROYAL COLLEGE OF ART, Kensington Gore, SW7 (KNI 5020). Until 3 June: Exhibition of Silver and Jewellery designed by former students. M-F 10.0-7.0. Sun: 2.0-6.0

DISCS

FIRST FIVE: 1 Monday Night at the Village Gate, Herbie Mann (Atlantic 587003). 2 The Jazz Stylings of Anita O'Day (Verve VLP 9125). 3 New Departures Quartet, Stan Tracey (Transatlantic TRA 134). 4 Bed on the Floor, Woody Guthrie (Verve VLP 5008). 5 Over the Rainbow, Patti La Belle (Atlantic 587001).

Now that public response to beat groups is becoming less frenetic, the groups themselves are showing signs of fragmentation. Johnny Steele has left the Animals (following the example set by the Animals' organist Alan Price, who left earlier). Mike Vickers has left Manfred Mann in order to have more freedom to arrange music. Keith Relf, while remaining as lead singer with the Yardbirds, has his first solo disc out this week – and it wouldn't surprise me if Paul Jones, of Manfred Mann, did the same. The Who's internal bickerings are now well publicised, but none the less violent. Stevie Winwood, the extraordinarily gifted singer and pianist with the Spencer Davis Group, has gone on record as saying that he doesn't get on with other members of the group, and prefers to spend his spare time away from them.

Life inside a group is impossibly narrow and claustrophobic, and the pressures to escape are hard to resist. It's not uncommon for members of a group to have widely differing IQs, which means that

Dave Clark writing both plot and dialogue for his new film, a thriller, to be made this autumn.

apart from music the most intelligent person has virtually nothing in common with the least intelligent.

The majority of their life is rootless and repetitive. They earn a lot of money, but even this slips quickly away when so much time is spent travelling. There is the constant nervousness of wondering whether one's popularity is on the decline – and with most of the top groups, anything less than 20 minutes' solid screaming counts as a failure. There is frequently resentment of the songwriting members of a group by the non-writers, because the first lot are earning more money. Above all, there is the constant grind of singing numbers again and again, numbers which may have sounded fine at first but which soon become hated. The Animals now find it impossible to perform *House of the Rising Sun* without sending it up.

So it will be scarcely surprising if 1966 brings news of more splits in the top groups. One of the best-known British guitarists now suffers from recurrent, quite serious mental breakdowns as a result of all the pressures listed above. In another group the hostility between the lead singer and one of the instrumentalists is so great that the situation can't help but end in tears.

It almost makes *me* cry.

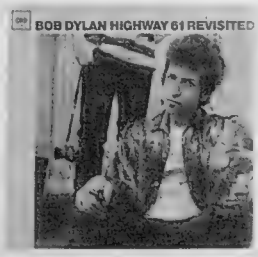
leonard levesley

RECORD REVIEW BY THE ZOMBIES

The Zombies are Londoners and have had hits in more than a dozen countries – their first disc "She's not There" reached the number 1 spot in the US charts and won Rod Argent, their leader, the 1964 Award Citation of Achievement from the US Musical Industry. They composed three songs for the film "Bunny Lake is Missing," and one was also released as a single. They had a lot of success with their album "The Zombies Begin Here" and are planning another which will include a lot of way-out material. They would like this to represent their stage performances rather than their past disc material. In June they will be filming for the Hippodrome TV Show which is to be sent to the States for colour TV.

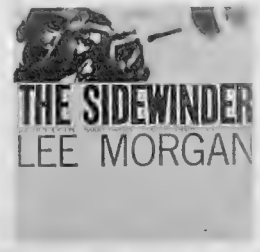
The In Crowd. The Ramsey Lewis Trio. (Pye. CRL 4511)
The In Crowd. Since I Fell For You. Tennessee Waltz. You Been Talkin' 'bout Me, Baby. Spartacus. Felicade. Come Sunday
A really funny album, bridging the gap between modern jazz humour and rock and roll. The musicians sound as though they are having a ball. This LP was recorded live at the Bohemian Caverns in Washington DC – which contributes to that marvellous feeling a live recording gives you

Highway '61 Revisited. Bob Dylan. (CBS. BPG 62572)
Like a Rolling Stone. Tombstone Blues. It takes a lot to laugh, it takes a train to cry. From a Buick Six. Ballad of a thin man. Queen Jane approximately. Highway '61 revisited. Just like Tom Thumb's blues. Desolation Row
It seems to me that this is the LP which contains the most thought-out production, performance and material-wise – of all the Bob Dylan albums. Like A Rolling Stone is an exciting number



Crying Time. Ray Charles. (EMI. CSD 3533)
Crying Time. No use crying. Let's go get stoned. Goin' down slow. Peace of mind. Tears have to fall. Drifting Blues. We don't see eye to eye. You're in for a big surprise. You're just about to lose you clown. Don't you think I ought to know. You've got a problem
Ray sings with the Raelets on this new album which I think shows off his versatility at its best. He is truly a great vocalist and instrumentalist, the arrangements on this LP will remind you of early Ray Charles – very enjoyable

The Sidewinder. Lee Morgan. (Blue Note. 4157)
The Sidewinder. Totem Pole. Gary's Notebook. Boy, What a Night. Hocus-Pocus
A very experienced and talented trumpeter who started originally with Dizzy Gillespie. The entralling rhythm section figure established during the opening ensembles is sustained throughout all of the solos which really makes you feel the blues and yet not blue. Such sensitiveness in the composing of Lee's solos



Sounds of Silence. Simon & Garfunkel. (CBS. BPG 62629)
The Sounds of Silence. Leaves that are green. Blessed. Kathy's song. Somewhere they can't find me. Anji. Homeward Bound. Richard Cory. A most peculiar man. April come she will. We've got a groovey thing goin'. I am a rock
This is an album which knocked us all out on first hearing. The songs, all self-written, have originality and impact. The Sounds of Silence is my favourite track, and also Homeward Bound, which is a lovely ballad

Yeah!!! Aretha Franklin. (CBS. BPG 62566)
This could be the start of something. Once in a lifetime. Misty. More. There is no greater love. Muddy water. If I had a hammer: Impossible. Today I love ev'rybody. Without the one you love. Trouble in mind. Love for sale
Aretha sings a great collection of songs with impeccable taste and a whole lot of feeling

Going to a Go-Go. The Miracles. (Tamala Motown. TML 11024)
The tracks of my tears. Going to a go-go. OOO Baby baby. My girls has gone. In case you need love. Choosey beggar. Since you won my heart. From head to toe. All that's good. My baby changes. Like the weather. Let me have some. A fork in the road
The best Miracles album; this is what soul-singing is all about and unlike many Tamla-Motown records, the recording quality is great

Aftermath. The Rolling Stones. (Decca. LK 4786)
Mother's Little Helper. Stupid Girl. Lady Jane. Under my Thumb. Doncha Bother Me. Goin' Home. Flight 505. High and Dry. Out of Time. It's Not Easy. I am Waiting. Take it or Leave it. Think. What to Do
Yet another great triumph by those fantastic Rolling Stones

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LONDON'S LIFE

TELEVISION

Nearly every day, in some hotel, motel, bar, restaurant or sidewalk skirmish, a cloy of American matrons is wont to descend upon London-born actor Barry Morse, ruffle his hair with the slipstream from their fluttering eyelashes, and coo: "Hey, Loo-tenant, when you catch Dr Kimble, hand him over to us – you hear?"

Morse, a tall, austere, unexpectedly humorous graduate of the Royal Academy of Dramatic Art, usually manages to raise a smile. After all, he knows he is *not* Lieutenant Gerard, nemesis for that nice David Janssen in *The Fugitive*.

"It appears to me," he says in a donnish manner, "that there is a complete misconception of the basis of drama: that it depends on illusion. With television at least, the audience know it is all imaginary. But they sit grimly, shutting down half their brains to keep the real facts stifled."

He thinks this is sad, speculating that the majority of viewers find their closest approach to reality in something out of a can. "Let's face it, if ever I caught Kimble, we'd all be out of a job, and that would never do."

A regional ITV company is considering running a version of the American "Supermarket Sweep." This is the Gadarene game in which contestants plunder a shop - against the clock.

Theories and jokiness apart, *The Fugitive* has been good to Morse. He records it in batches of four at a time, leaving him free to act as "a cultural Robin Hood" for a large part of each year.

"I rob the rich to pay the poor," he declaims with a small smile. This summer he directs a Shaw festival at a resort called Niagara-on-the-Lake, in Canada. "I'm appearing in several of the plays."

He went to Canada in 1951, intending to visit relatives and return to Britain within months. But Canadian television was being born, and Morse, veteran of pre-war BBC television drama, found himself in demand.

"It was beautifully exciting," he recalls. "They did the improbable all the time, and frequently the impossible, because they knew no better. Wonderful." Today, with *The Fugitive* playing in – according to the makers – "most countries boasting television," Morse is known internationally as Lieutenant Gerard. This also makes him sad, since he records scores of diverse guest star spots in US and Canadian television drama series.

peter magnus

WEEKEND VIEWING

SATURDAY MAY 14

Afternoon Sport: Test Match: MCC v West Indies at Lord's FA Cup Final: Everton v Sheffield Wednesday; horse racing from Ayr. BBC-1

Second part of *Quick Before They Catch Us* (replacing *Dixon of Dock Green*), a light, fast-moving adventure story in 20 episodes with Kate Lawrence and two boy friends: Johnny Martin, the man of action, and Mark Dennison, the intellectual. BBC-1

Evening Western: Randolph Scott, Dolores Dorn and Marie Windsor star in *The Bounty Hunter*. The hero, tracking down outlaws for rewards, trails three train robbers to a small town, but finds there a conspiracy of silence. Produced in 1954 and directed by André De Toth. BBC-1

Val Doonican is joined by his guest stars, the Beverley Sisters, George Chisholm, Dave Allen and the Cliff Adam Singers, in a programme of songs and light comedy. BBC-1

Third episode of *The Troubleshooters*: "Thea" is the title of the episode. BBC-1

Afternoon film: an Italian classic of its kind called *To Live in Peace*. Aldo Fabrizzi plays the part of a peace-loving father, who has two escaped prisoners of war hiding in his barn. It is a strong human story of the villagers who are brought into the secret and help to divert the suspicions of the Germans. A tragi-comedy made in 1949 in the early days of neo-realism. BBC-2

First Test Match – MCC v West Indies. BBC-2

Second episode of *Three Rousing Tinkles* by N F Simpson. BBC-2

World of Sport – highlight of the afternoon: FA Cup Final, Everton v Sheffield Wednesday. ITV, 3.0 and 3.50

Evening film tells the story of the dangers and ugliness of war in an American unit behind battle lines in Korea. Called *Battle Circus* and starring Humphrey Bogart and June Allyson. ITV, 7.10

Frankie Vaughan Show. Guest stars Jimmy Tarbuck, Freddie Frinton and Suman Lamonte. ITV, 8.35

Knock On Any Door. Eric Porter and Elizabeth Burger star in *I Am Johnny*. John Issacs, a union troubleshooter and victor of a score of industrial battles, faces a fight from an unexpected front – his own union's disciplinary committee. ITV, 10.15

SUNDAY 15 MAY

Sunday afternoon cricket from Loughborough: Cavaliers v Leicestershire. BBC-2

Last episode of *Take a Pair of Private Eyes*. BBC-2

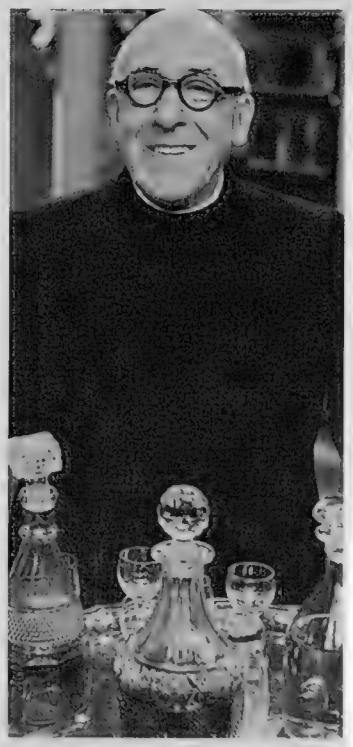
Second part of *Wild Chimpanzees* on *Life*. BBC-2

Theatre 625. Second in the trilogy *Parade's End* about Christopher Tietgens taken from Ford Madox-Ford's novels and starring Judi Dench and Roland Hines, dramatised by John Hopkins. BBC-2

Afternoon film stars Henry Fonda and George Raft in *Spawn of the North*. BBC-1

Sunday Story continues with the development of the character of General Gordon through his 50 years. Roger Delgado, who wrote the story and narrates it, acted in the film about General Gordon's last year in *Khartoum*. BBC-1

FIRST FIVE: 1 Not Only . . . But Also (BBC-1, 8.50 pm, 21 May). 2 The Diary of Mr Casson (ITV, 10.15 pm, 21 May). 3 The Missouri Traveller (Film, BBC-1, 3.30 pm, 22 May). 4 The Light of Asia (ITV, 10.5 pm, 23 May). 5 Show of the Week (BBC-2, 9 pm, 24 May).



Robertson Hare in "The Bishop Rides Again," Tuesday's "Comedy Playhouse" presentation.

Evening film: *Salty O'Rourke*. Alan Ladd plays a tough-guy role of the 40s with Gail Russell, William Demarest. Directed by Raoul Walsh. Centred round the world of horse jockeys and gamblers, Salty O'Rourke is in trouble because he has to pay off a debt within 30 days or else. . . . He buys an unrideable race-horse in the hope of making some money. BBC-1

Final episode in the present series of *Dr Finlay's Casebook*, "Uninvited Guest." BBC-1

Sunday Night Programme. *Double Concerto* is a film of Daniel Barenboim (conductor and pianist) and Vladimir Ashkenazy (pianist) that has been entered for this year's Prague International television competition in June. The camera follows their rehearsals at home, and at Fairfield Hall, Croydon, in preparation for concerts. They will play Mozart's Concerto for Two Pianos together with the English Chamber Orchestra. BBC-1

All Over Town is the afternoon film, starring Sarah Churchill. (Patrick McNee plays a very minor role.) A local political battle over a housing scheme and a stormy romance greet Nat Hearn (played by Norman Wooland) when he returns to his reporting job after demob from the RAF. ITV, 4.0

Date With Music takes the music of Richard Rodney Bennett, Herbert Howells and Vaughan Williams. ITV, 6.35

Sunday Night at the Palladium. Jimmy Tarbuck compères with guest stars David Nixon and The Hollies. ITV, 8.25

Evening film: *His Majesty O'Keefe* stars Burt Lancaster and Joan Rice. The village of Palau is devastated by Bully Hayes, the hated pirate of the South Pacific. ITV, 9.25

SPORT

You take the lift to the fourth floor of the Football Association headquarters in Lancaster Gate and there he is, office door open – Mr Alfred Ramsey, the man who says he will manage England to victory in the World Cup this summer.

Yet, sitting here, on many mornings this year, he has been the most abused man in England. The papers don't bother about Cousins or Brown any more. Mr Ramsey is public scapegoat number one. "I get a lot of letters," he admits, adding politely: "As regards suggestions, they obviously don't agree with my selections." But he sees it all as part of the job he was given without a contract two years ago. He still lives in Ipswich, whose football club he coaxed to be unexpected First Division champions in 1961-2. Now he plans similar greatness for England. "I've got to instil this confidence to myself and to the players. It's important they must mentally be adjusted," he asserts. Already it has been noted that Mr Ramsey has made his team adopt the 4-3-3 formation. He points out that he was originally forced to adopt the plan in adversity when he was deprived through injury and club calls of Thompson, Connelly, Bobby Charlton, Stiles and Milne in Germany last year. The plan has often been operated, to the astonishment of some, without using wingmen in the team. Mr Ramsey is quick to point out: "Sheffield Wednesday did not use wing-men in their semi-final victory over Chelsea. And Chelsea themselves are the best example of a club playing without orthodox wingers."

Until now, it has generally been supposed that this is the system that England will employ in the World Cup. However, Mr Ramsey does not see it this way at all. He sees the plan as just another way of enlarging the soccer education of the English soccer squad. His idea is that the more formations our players are used to, the more adaptable they will be on the day. Brazil are favourites to win the Cup, but Mr Ramsey is sure the eventual 11 he picks from the original squad of 40 players are capable of winning. He already has an "espionage notebook," giving the background on most of the opposition. Some Latin-American countries are still missing. But, when West Bromwich Albion and Wales tour there within the next month, both managers (yes, even the Welsh want us to win the Cup) will send full reports back to Lancaster Gate.

michael wale

Mr Alfred Ramsey, the England team manager – sometimes the most abused man in England. But he is confident that England will win the World Cup.

ASSOCIATION FOOTBALL
The Cup Final
Sheffield Wednesday v Everton. Wembley Stadium, Sat 3 pm. Unless you have a ticket, or are willing to risk buying one from a spiv, the nearest you'll get to this match is watching it on television. I'll stick my neck out and take outsiders Wednesday to win
First Division
Chelsea v Aston Villa. Stamford Bridge. Mon 7.30 pm. (District Line to Fulham Broadway then short walk)
Second Division
Charlton v Manchester City. The Valley. Fri 7.30 pm. (Trains to Charlton from Charing Cross or London Bridge.) Charlton v Norwich. The Valley. Wed 7.30 pm
Third Division
Millwall v Mansfield Town. The Den. Mon 7.30 pm. (Metropolitan Line to New Cross Gate.) Brentford v Bournemouth. Griffin Park. Tues 7.30 pm. (Piccadilly Line to South Ealing)

CRICKET
MCC v West Indies. Sat, Mon, Tues. Lord's. St John's Wood. 11.30 am each day. (Bakerloo Line to St John's Wood. Buses 2, 2a, 13, 59a, 74, 74a, 74b, 113, 159, 187). First chance to see highly entertaining West Indies side in London
Surrey v Glamorgan. The Oval, Kennington. Sat, Mon, Tues, 11.30 am each day. (Northern Line to Oval)
Middlesex v Warwickshire. Lord's. St John's Wood. Wed, Thurs, 11.30 am

FLAT RACING
Lingfield Park. Fri 2.15 pm. Sat 2 pm. (Trains from Victoria to racecourse station.) Big race Fri: Carreras Piccadilly Derby Trial. 1½ miles. Entries include Charlottetown, unbeaten in three races as a two-year-old, and Hermes, winner of the Thirsk Classic Trial this season. Course is replica of Epsom's Derby course. Watch for horse that comes third and back it each way in Derby. Big race Sat: Carreras Piccadilly Oaks Trial Stakes. 1½ miles. Similar Classic trial. Back winner to win Oaks. Soft Angels, Sandray, Sea Lichen and Full Toss among entries
Folkestone. Mon 2.0. (Trains from Victoria to Folkestone)
Alexandra Park. Tues 6.15 pm. (Trains from King's Cross to Wood Green. Northern and Piccadilly Lines Finsbury Park, then buses 212, 223.) Nearest course to centre of London
Brighton. Wed 6.25 pm. (Trains from Victoria to Brighton then special buses to course)

STEEPLECHASING
Plumpton. Thurs 2 pm. (Trains to Plumpton from Victoria)

GREYHOUND RACING
Catford. Sat 7.30 pm. Final of Gold Collar. £1,500. 570 yards. First Classic of season. Good but small restaurant. Book early. Ring DUN 2261. (Trains from Charing Cross to Catford or Catford Bridge)
Wembley. Mon 7.45 pm (also Fri 7.45 pm). Final of Double Diamond Stakes. 900 yards. £500 prize. Important marathon race. Good restaurant and cocktail bar. Bookings: WEM 1234. (Bakerloo Line or Metropolitan Line to Wembley Park)
Slough. Tues 7.30 pm. Wokingham Stakes Final. 460 yards. Rump steak recommended in small restaurant. Bookings. SLOUGH 23234. (Trains from Paddington to Slough)
Wimbledon. Wed 7.45 pm. (Also Fri 7.45 pm). Produce Stakes, 500 yards. Good restaurant. Bookings: WIM 5361. (Trains Waterloo to Wimbledon. Or District Line to Wimbledon then special bus
Clapton. Thurs 7.45 pm. Metropolitan Cup. 575 yards. Pleasant restaurant. Bookings: AMH 3203. (Piccadilly Line to Manor House. Buses 38, 38a)
White City. Thurs, Sat, 7.30 pm. (Central Line to White City.) Good restaurant

ATHLETICS
Southern Decathlon. Eton Manor. Fri 4 pm. Sat 11 am. (Central Line to Leyton then short walk)
South London School Championships. National Recreation Centre, Crystal Palace. Tues 9.30 am. All day. (Trains from Victoria, London Bridge to Crystal Palace)
AAA v London University. Wed 6.30 pm. Motspur Park. (Trains Waterloo-Motspur Park)

KART RACING
National Kart Races. Brands Hatch. Sun 12.30. (Trains Victoria-Swanley.) Facilities at Brands improve almost weekly. Now there is a real live fire engine for children to play on in the Children's Playground)

HORSE SHOW
Aldershot. Fri 9 am. Sat 9.30 am. Best day Sat with military displays, coaching marathon, show jumping. (Trains Waterloo-Aldershot)

ROWING
Vesta sprint races. Putney Bridge. Tues, Wed, Thurs. 6 pm-8.30 pm each evening. (District Line to Putney Bridge.) Exciting entertainment as three crews at a time sprint in ¼-mile races

SPEEDWAY
Hackney v King's Lynn. Hackney Stadium. Fri 8.0 pm. (Buses 6, 6a, 6b, 30, 178, to Hackney Wick. Bus 236 express from Leyton Town Hall.) First London match for newcomers King's Lynn
Wimbledon v Glasgow. Sat 7.45 pm. (District Line to Wimbledon or train Waterloo-Wimbledon.) Watch for Glasgow's Aussie Charlie Monk, winner of last year's Internationale
West Ham v Hackney. Tues 7.45 pm. (District Line to Plaistow, then express bus)
Hackney v West Ham. Wed 7.45 pm

The model for Lancaster Gate Hotel, ready in 1967.

Now that we have to face the inevitability of controlled car parking in the central residential areas of London, the only way out is to pack all the cars underground. Residents can then nurture their cars in safety from the traffic wardens, as well as having it serviced and washed during their office hours. Cadogan Place and Nevern Square (Earl's Court) are two such squares where work has already begun Trees have to be dug up, turf removed and shrubberies preserved during excavation and building, and then reinstated. In the case of Nevern Square, planning approval has been granted to Leslie, Marsh & Co acting for their clients, Crown Lodge (Surbiton) Property Co (the freeholders of the gardens), to develop a car park, car wash and petrol station on the condition that the square is returned to its original level and landscaped in the usual way. The ventilator shafts will be disguised as summer houses and gazebos and the income from the car park will be used to maintain the gardens. It is intended to sell the freehold to a developer. National Car Parks have shown keen interest to manage the car park, following their recent transaction with McAlpine over the underground car park in Cadogan Square, which is now well under way. To build underground car spacing, Leslie, Marsh & Co estimate a general figure of £850 to £1,000 per single car and hope to "complete the construction to coincide with the arrival of the Kensington parking meters."

● Backing on to an old infirmary with a view of ugly chimney stacks, workmen's cottages at the bottom of the King's Road in Gertrude Street are being sold at about £12,000 for a 41-year lease. Ten years ago they were bought at £3,000; the owners have since spent between £4,000 and £5,000 on them. No 48 Lamont Road (in the same area), for sale through Roy Brooks Estate Agents at about £8,500 for 51-year lease; it needs about £4,000 spent on it. So you can do the same thing and hope for a profit if you sell in 10 years' time. No. 48 has a basement, a 27 ft. drawing room, dining room and kitchen on the ground floor, two bedrooms on the first floor and the one bathroom and an attic bedroom on the second. "They were built for the little Victorian clerk and would suit the up-and-coming members of the meritocracy who want to live as imitation aristocracy."

● The Lancaster Gate Hotel is a vast, extravagant, forward-looking £3 million project that has ended up in the hands of the Rank Organisation. Edger Developments acquired the site and received planning permission from the Church Commissioners and the GLC, engaged T B Bennett to design it and McAlpines to build it and then sold the lease to Rank Estates who intend to run it for a number of years. It won't be ready until about June 1967 and is aimed to attract the successful businessman of the 70s, "the super salesman," the travelling executive as well as the hordes of American visitors to London. There will be conference halls (two, in fact, but each housing 800 and connected by inner-circuit television and private staircase), banqueting rooms, swimming pool, open-air garage spacing on the second floor for 240 cars (plus drive-up ramp) and double-glazing everywhere to keep out the noise from the Bayswater Road. The 405 double bedrooms (there are 19 storeys) will be furnished in such a way that, by day, they can be used as offices and board meetings can be held in comfort on inner-sprung mattresses. Each room will be wired for television. Rank haven't decided yet on whether to make the restaurant at the top into a night club, but there will certainly be facilities for dancing.

fiona bird

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London letters

The grandest actor

What a disappointment! To find in your 16 April issue a wonderfully clear, large photograph of one of the *Doctor Zhivago* cast – but of the wrong person. Week after week I hastily and hopefully devour the contents of your magazine, always sighing and regretfully storing it away or passing it on to some other pro-Briton in my office. And week after week, I wonder how you can write so much about the grandest city in the world – London – with barely a mention of the grandest actor in the world – Alec Guinness.

That man must do *something* in London; surely he dines out sometime, some place; takes in a show or two! I know he's elusive but, believe me, he isn't non-existent. Maybe this is your challenge – find him; search him out; write an absorbing, lengthy feature about him and photograph him, with or without hairpiece. Who cares? We know he's bald, he's still beautiful.

Marjorie Davis,
W 83rd Street,
New York, NY

From "the mess"

Re your article in *London Life* of 23 April, I am the "mess" on page 17. I do not think much of the article, but I think it is a terrific photograph, compliments to the photographer.

Peter Turley,
Barons Court

Illogical?

If you are going to write the same old Saga of the Hair again, why not do it properly?

You write about long hair as a form of mute protest, and you also infer that it is a pretty weak form of protest. But who said anything about long hair being a protest? Let me put things straight: I (the young man with a Hasselblad at Speakers' Corner) and my few friends with long hair have it like that not because of poverty, vanity or protest (a pretty unimaginative set of motives, anyhow) but because we LIKE it. It is blatantly obvious that you cannot begin to understand this motive, because you did not even list it as a possibility. How, therefore, can you write an article with so much apparent feeling on an issue you have not bothered to go into deeply?

Gale Tattersall,
Torrington Place, WC1

Redesigning

We read with very considerable interest your article "And aren't our girls a mess, too?," which gave some prominence to The Beat Girls.

To a degree, we have to agree with your comments, and are in fact at this moment in the process of redesigning these young ladies' costumes, for something more feminine and attractive, which will at least make a pretty girl *look* like a pretty girl.

With all the confusion that there is with "off-beat" clothes, this is proving much more difficult than it would appear, if we are to retain any kind of "with-it" label. If you have any ideas we would be very grateful.

Eric Rennie,
The Drum Club,
Willesden, NW10

Doctor on hair

Like I walked into my laboratory this morning, and this American doctor said, "Who's that fabulous young woman you're with in *London Life*?," so I go buy this weekly, and there I am with mop-haired *male* so-help-me friend at Speakers' Corner. And then I read what Miss Ince says, how all over the country girls are *in love* with young men like these, and I feel all sad inside, 'cos if I grew it that way I'd have this sorta *thin* patch on top, and I guess the girls wouldn't like it.

Anyway, I'm real sorry about Miss Ince, for she knows something's happening, and she don't know what it is, but *I* think maybe the boys are on to a good thing, and this long hair's some kinda basic sexual releaser.

Seriously, though: if it's clean, is it really so offensive? After all, they do get all those girls, even if it is at the cost of scenes of stirring melodrama in the lower-middle-class home. As for the reasons for doing it, this seems to vary a good deal with the individual boy concerned. I would suggest that most boys who grow their hair long do so because they like it, because their girl-friends like it, because it is in a minority fashion, and because it is an easy way of achieving the perfectly normal and healthy adolescent rebellion against their parents.

Published photographs of

Above: Mr Gale Tattersall with friend. Below: London Life fashion editor Shuna Harwood's idea of a costume for The Beat Girls – dress with shirred bodice for easy movement, short skirt and matching Bri-nylon tights.

long-haired youths usually contrive to show the offensive growth at its most disordered. Here is a photograph of your subject, Mr Tattersall, dressed rather differently, with one of the girls you feel sorry for.

Dr David Blest,
Torrington Place, WC1

Play pen

Now the rugby season is over it should be possible to have a pleasant drink in a pub again without the enforced company of those hearty types swigging large amounts of beer and singing about the "sexual life of a camel."

Boys will be boys, even pudgy balding ones of 40, but when a "Twickers" herd invade a bar, life can become tedious for anyone else who happens to be in it. Apart from these silly old bawdy songs, as boring as they are out of key, there is the huge, polo-sweatered, flat-nosed "comic" who roars "Get 'em off" at any girl who walks in, accompanied or not.

The answer seems to be a giant play pen where "the chaps" can all have jolly good fun together, punching each other's empty heads, rolling around in a pool of bitter.

Tonia Bern,
Pigalle, Piccadilly, W1

Blame the cars

Every single day of the week dozens of people die in car accidents. It is not even news any more, except perhaps during Bank Holiday weekends when everyone seems to be waiting for a new all-time peak record of casualties. If you analyse all the unsuccessful safety campaigns so far undertaken by the government and motoring organisations, you notice at once that two factors are always and automatically blamed: the careless drivers and the inadequate roads. Nobody seems to blame the cars, their condition after leaving the factory and after being driven by their owners.

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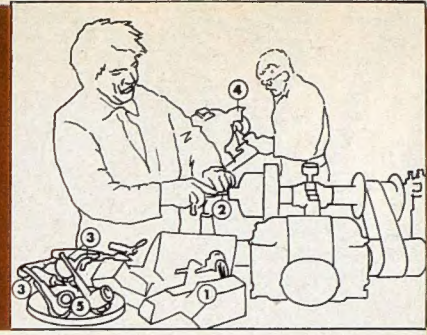
THE BRIAR PIPE MAKER



IN THE LOVELY Northamptonshire village of Litchborough, within easy reach of the motorway M.1 and Sulgrave Manor, the ancestral home of George Washington, briar pipes of the finest quality are still individually made by skilled craftsmen. Address: R. Martin, Farthingstone Road, Litchborough, Northants. (Shell Touring Map No. 3 from your Shell dealer.)

The British have been a nation of pipe smokers since Sir Walter Raleigh first brought tobacco to this country. Yet it was not until 1879 that a Frenchman came to England to make the first briar pipe.

In 1890, on the completion of his apprenticeship to a London pipe-maker, Thomas Richard Martin returned to Litchborough to make his own faultless briar pipes. Today, his son Richard has developed a thriving village industry making pipes of some seventy named shapes; shapes with interesting names such as "Zulu," "Medium Apple," "Saddle Billiard" and "Ringed Bullcap."

The briar, or bruyère, from which pipes are made, is the root of a white heath shrub "erica arborea" found growing in Algeria, Greece, Corsica and Southern Italy. The climatic extremes of these Mediterranean countries produce the immensely hard and close-grained root, sometimes over two hundred years old, which is ideally suited to pipe-making. Briar is no longer imported in root form but in roughly shaped pieces called ébauchons **1**. These are roughed, shaped, bored and faced on swiftly revolving machines whose complex knives require a skilled and practised eye to set them to the hairs-breadth accuracy which ensures perfect turning and boring **2**. Flocking machines drill and face the wood of the stem and of the bowl and finally turn the ebonite stems **3**, of diverse shapes, to fit the pipe exactly.

Finishing processes involve smoothing on a sandpapering machine **4**, polishing, staining, burning, varnishing and repolishing in order to produce the smooth and mirror-like bowls **5**, which show to the best advantage the rare 'straight' or 'birds eye' grains which delight the connoisseur.

Only one out of every ten pipes is classified as "finest quality briar."

England and Wales have many such skilled craftsmen bringing centuries-old traditional techniques to bear on modern production problems. You can write for a list to the Rural Industries Bureau, 35 Camp Road, Wimbledon Common, London, S.W.19.

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Illustration : Hofbauer

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